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NOVELLO'S

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SCORE-READING EXERCISES

BY

Arthur H. Peppin

No. 78.

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NOVELLO'S

MUSIC PRIMERS AND EDUCATIONAL SERIES.

ELEMENTARY SCORE-READING EXERCISES

SELECTED AND EDITED BY

ARTHUR H. PEPPIN,

DIRECTOR OF THE MUSIC AT CLIFTON COLLEGE.

PRICE ~~ONE SHILLING AND SIXPENCE.~~ 2/3

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12 Mr. '23 - E.L.

PREFATORY NOTE.

The power of reading at sight from four-part score with the proper clefs for alto and tenor may seem to the student to be hardly valuable enough to warrant the expenditure of time and trouble which it involves. We may concede that it is seldom called into requisition nowadays as a part of practical musicianship; nevertheless its indirect value must not be overlooked. Firstly, reading from four staves is useful as a training of the eye in the direction of quickness and accuracy in reading from three staves, or two; secondly, complete familiarity with the C clefs is an indispensable preliminary to the understanding of orchestral scores; thirdly, the habit of following four parts, written at their correct pitch, is of great assistance in acquiring the habit of thinking contrapuntally, and helps materially towards that clearness of brain without which no ear can unravel the complexities of polyphonic writing.

The following exercises are intended for beginners. They lead on gradually to the degree of proficiency which should enable the student to grapple successfully with Dr. Emily Daymond's more difficult exercises in the same subject.

The metronome marks are intended as an approximation to the speed which may be considered as fluent reading.

A. H. P.

CLIFTON COLLEGE,
July, 1909.

Music 11722 Fisher

M6086

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ELEMENTARY SCORE READING EXERCISES.

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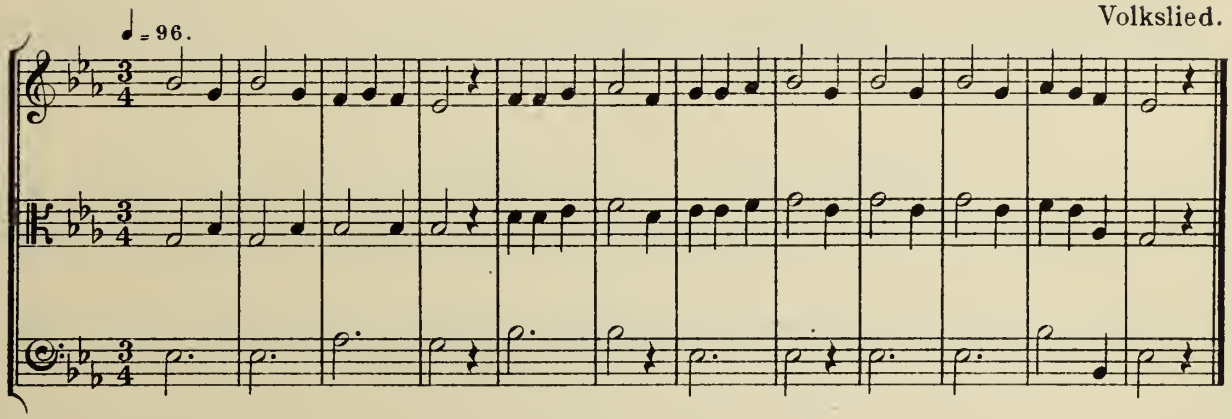

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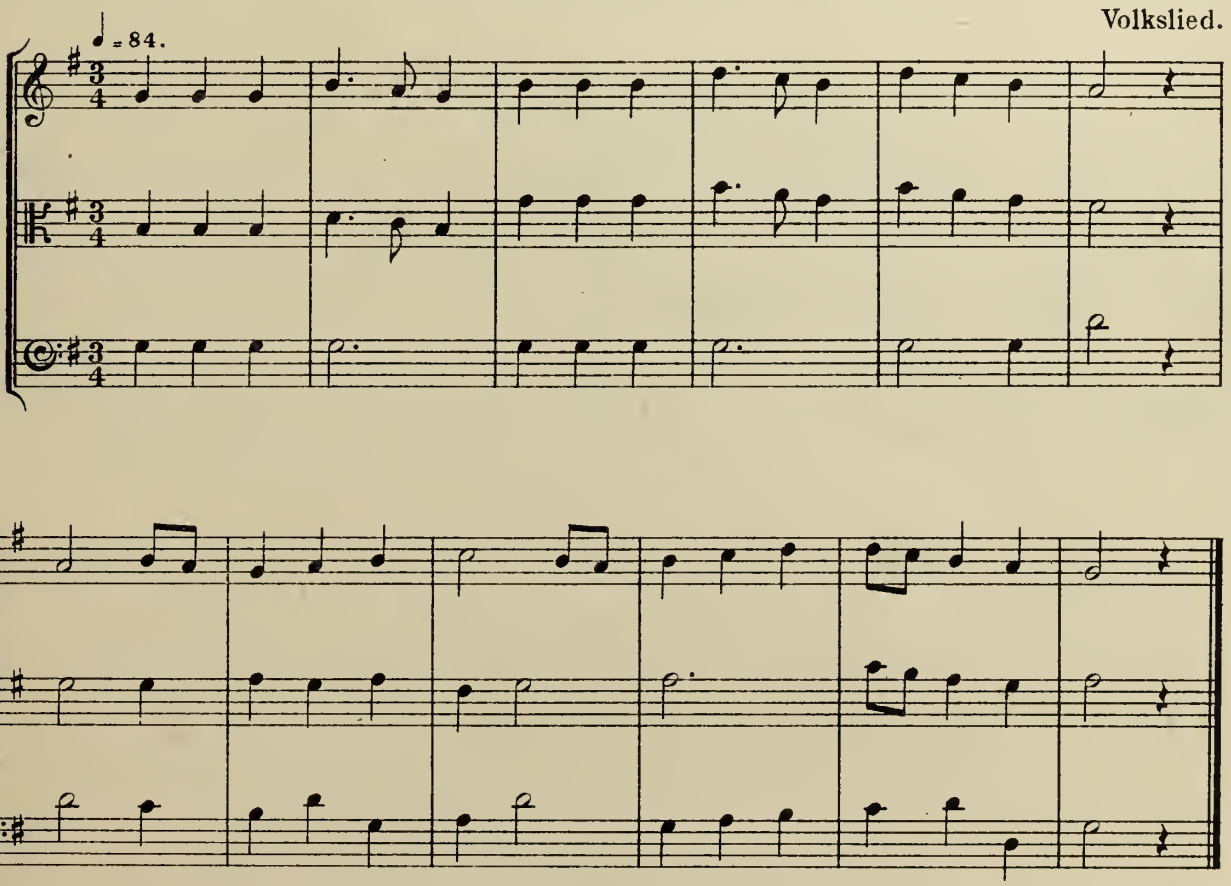

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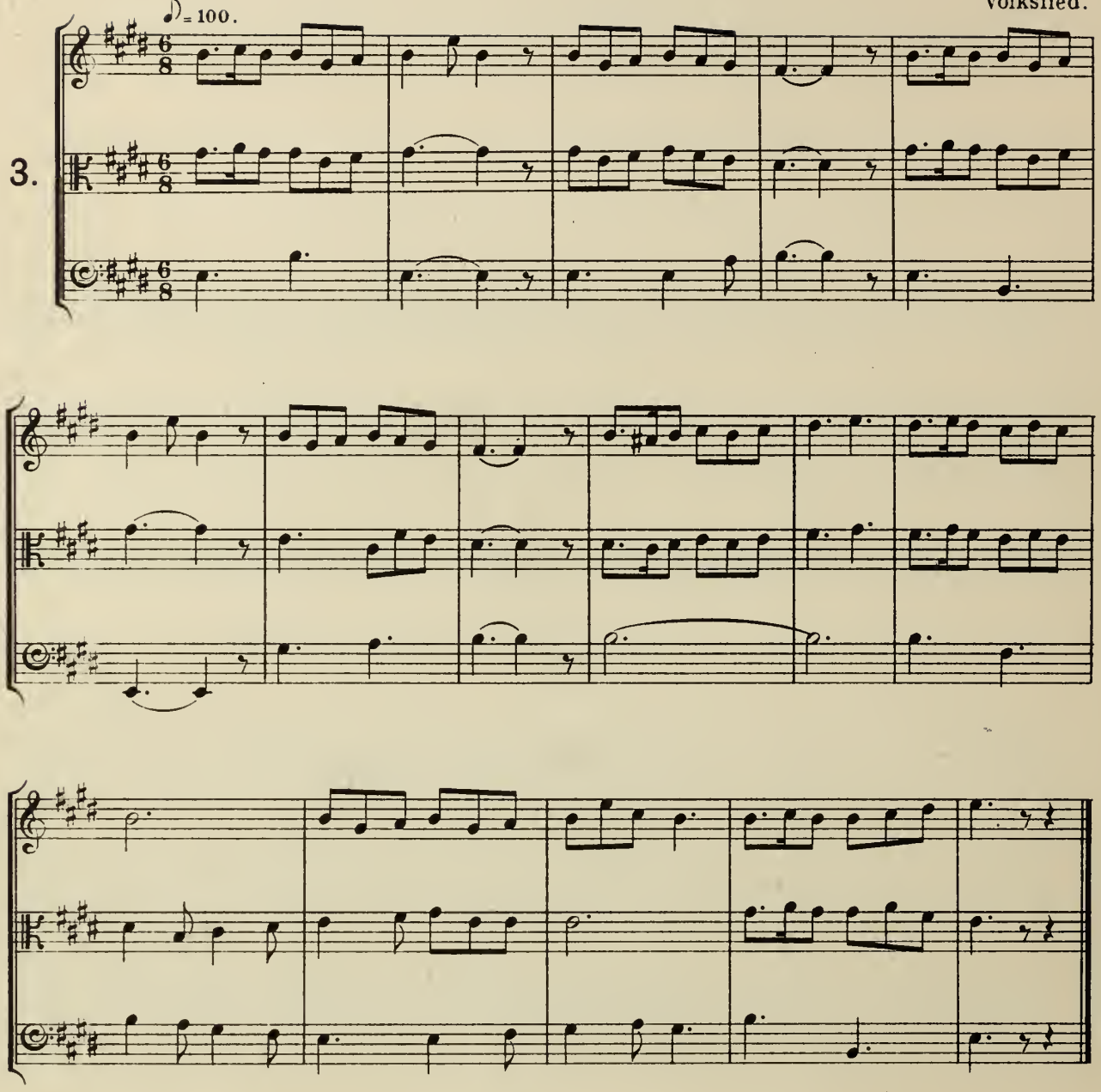

From Wendt.

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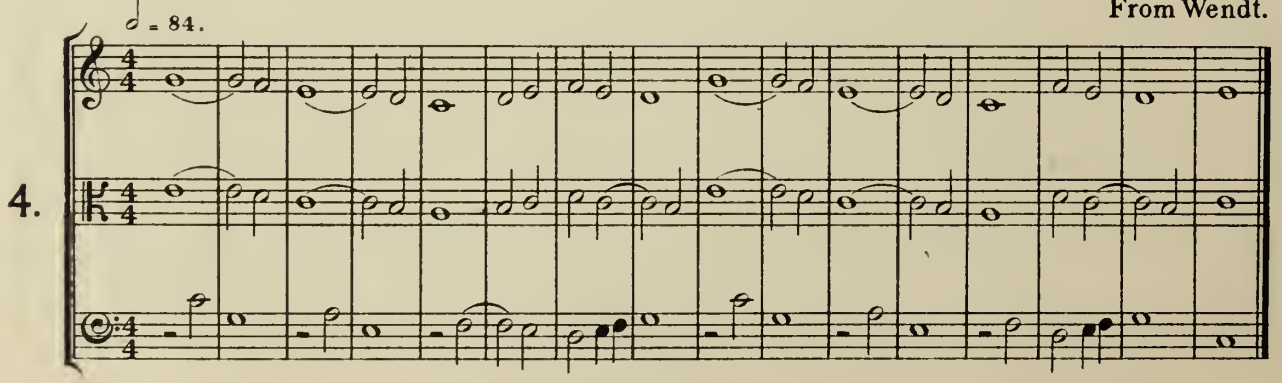

Rink.

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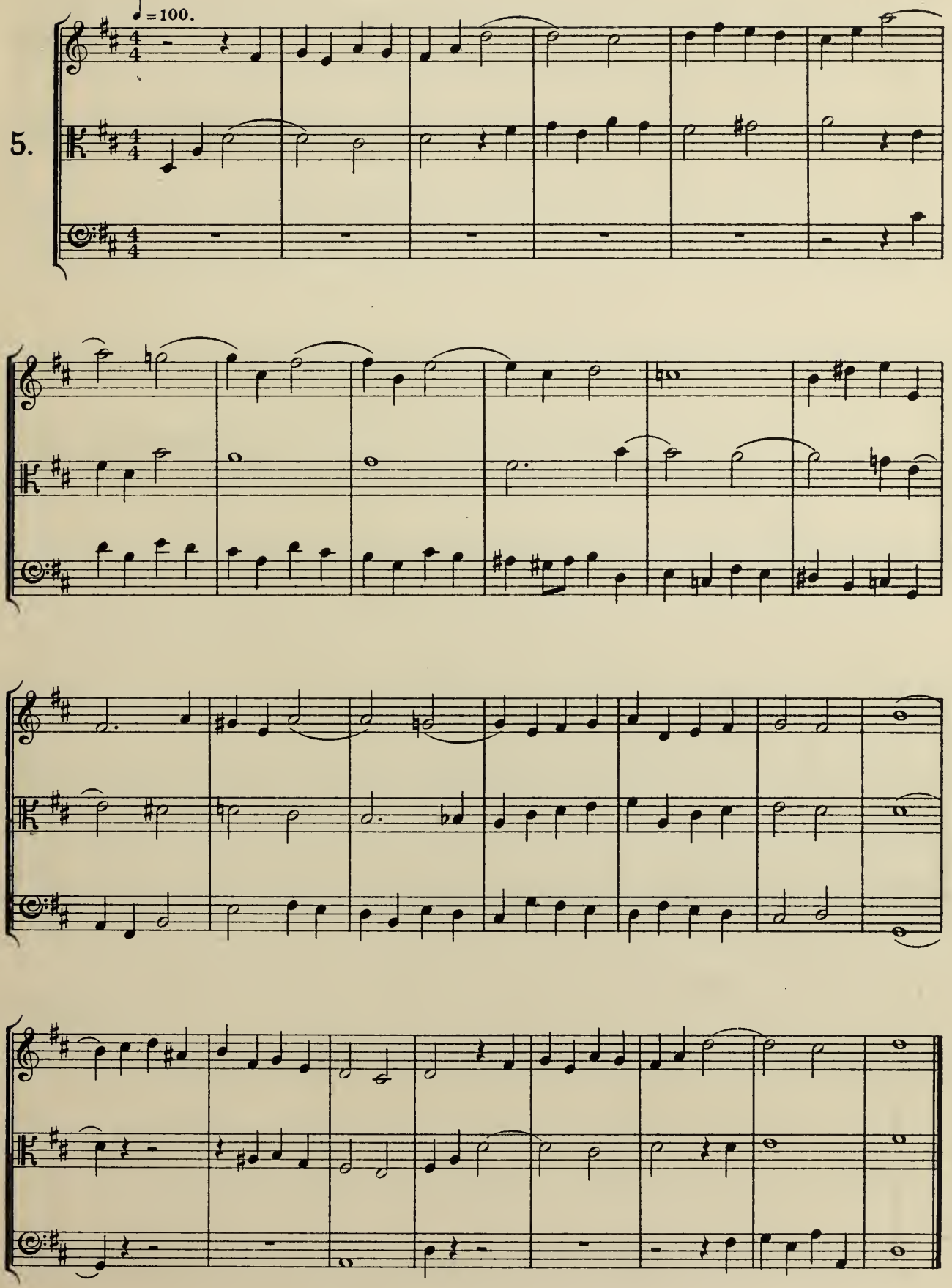

From Wendt.

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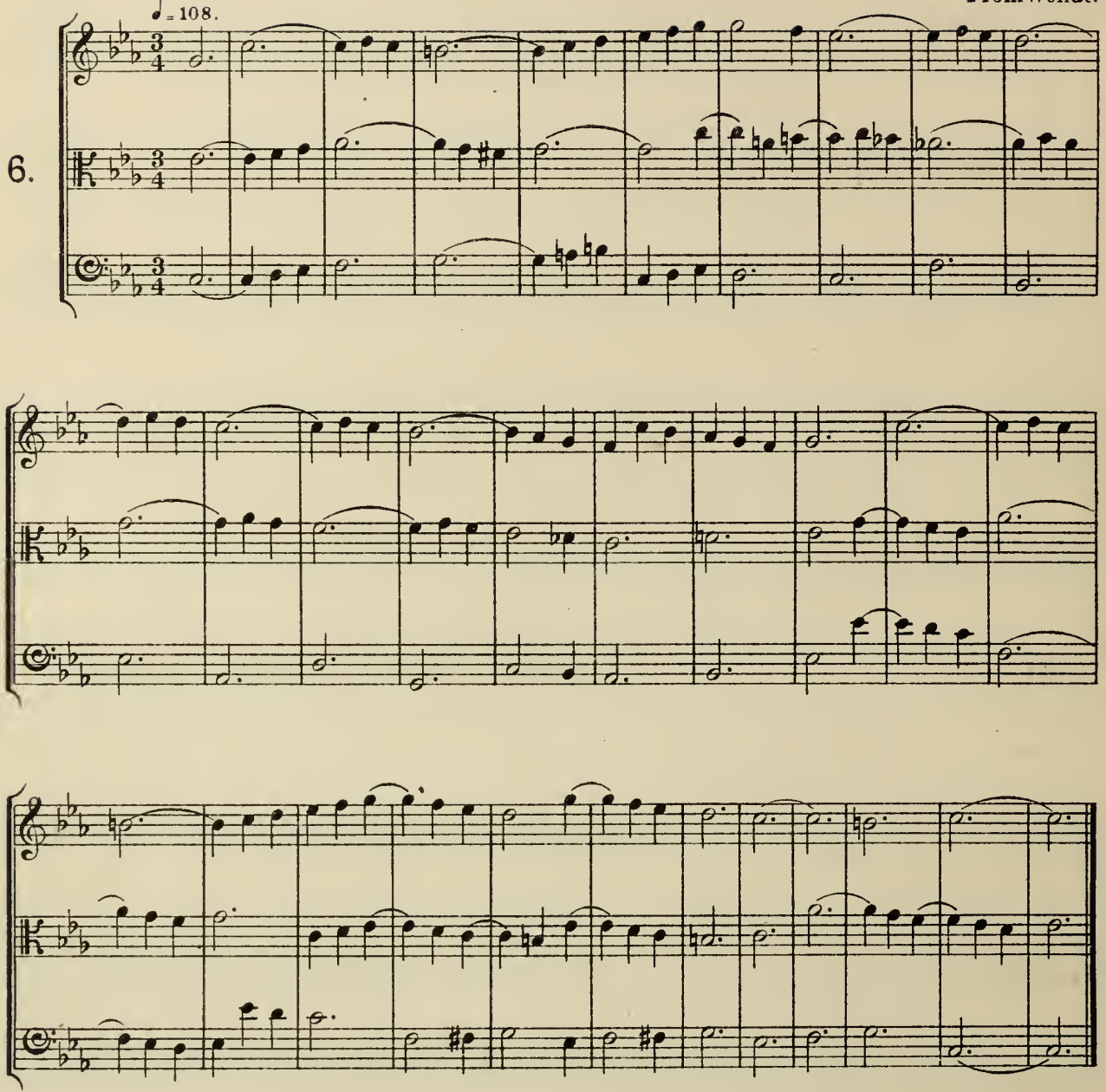

From Rink.

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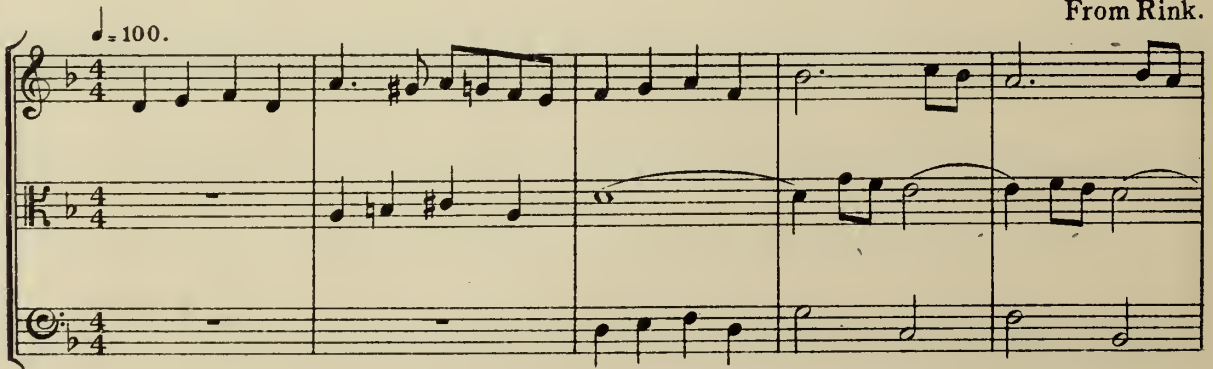

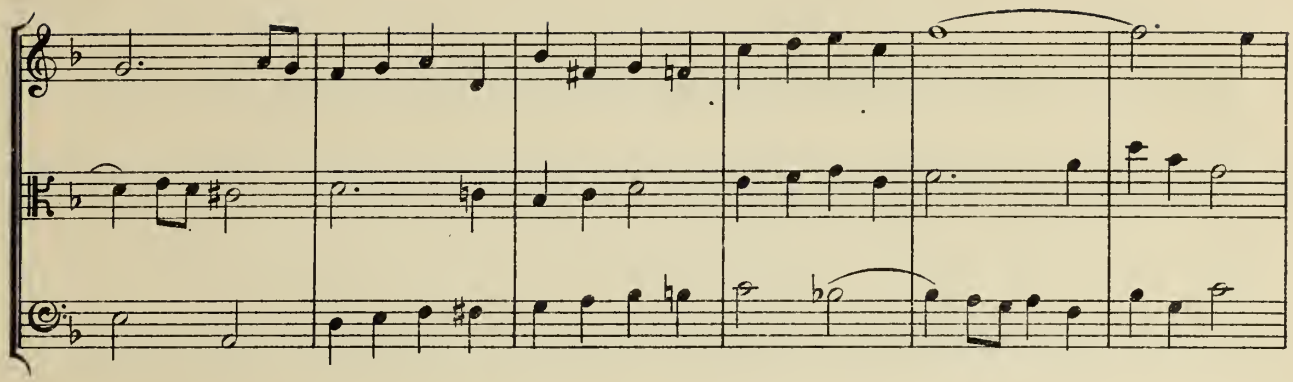

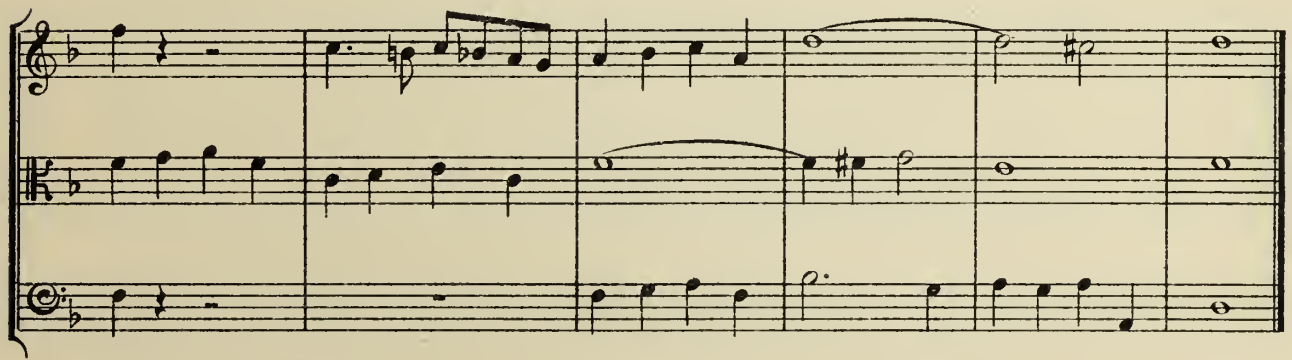

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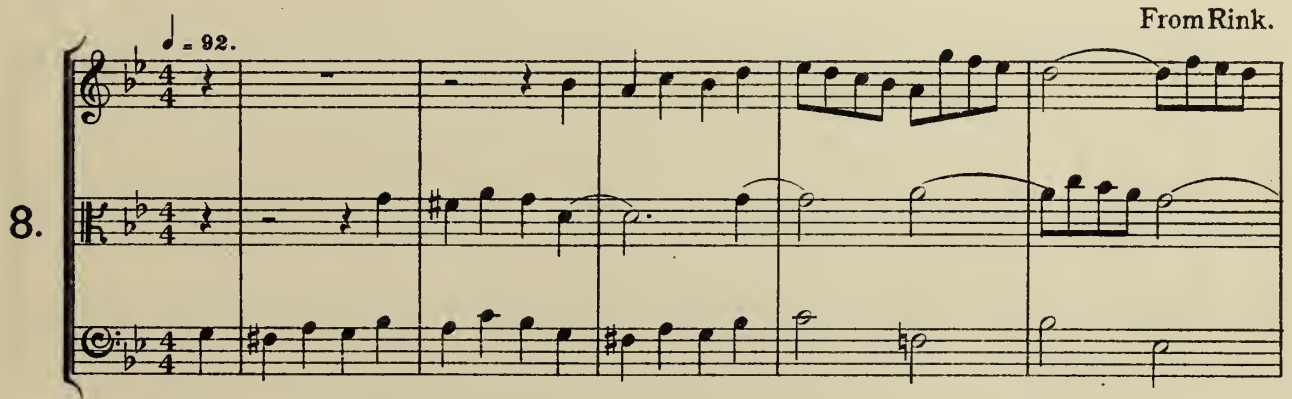

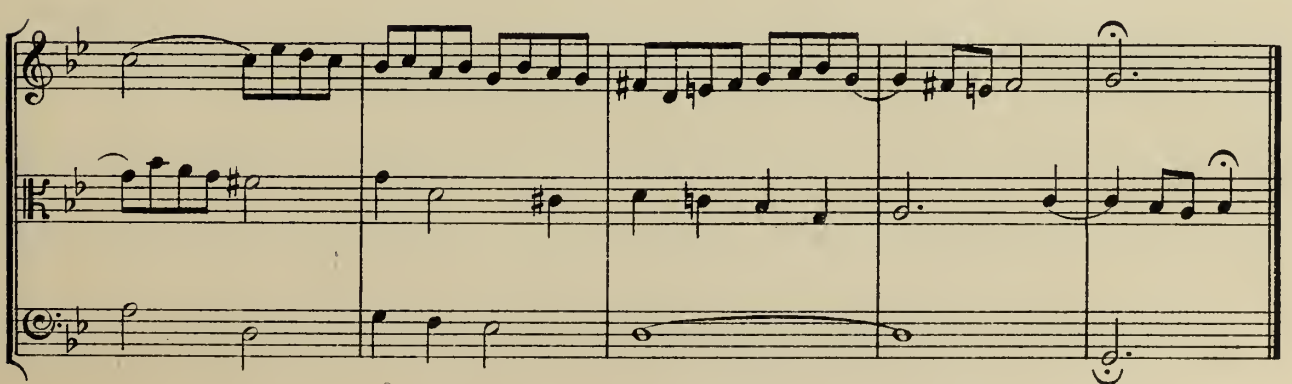

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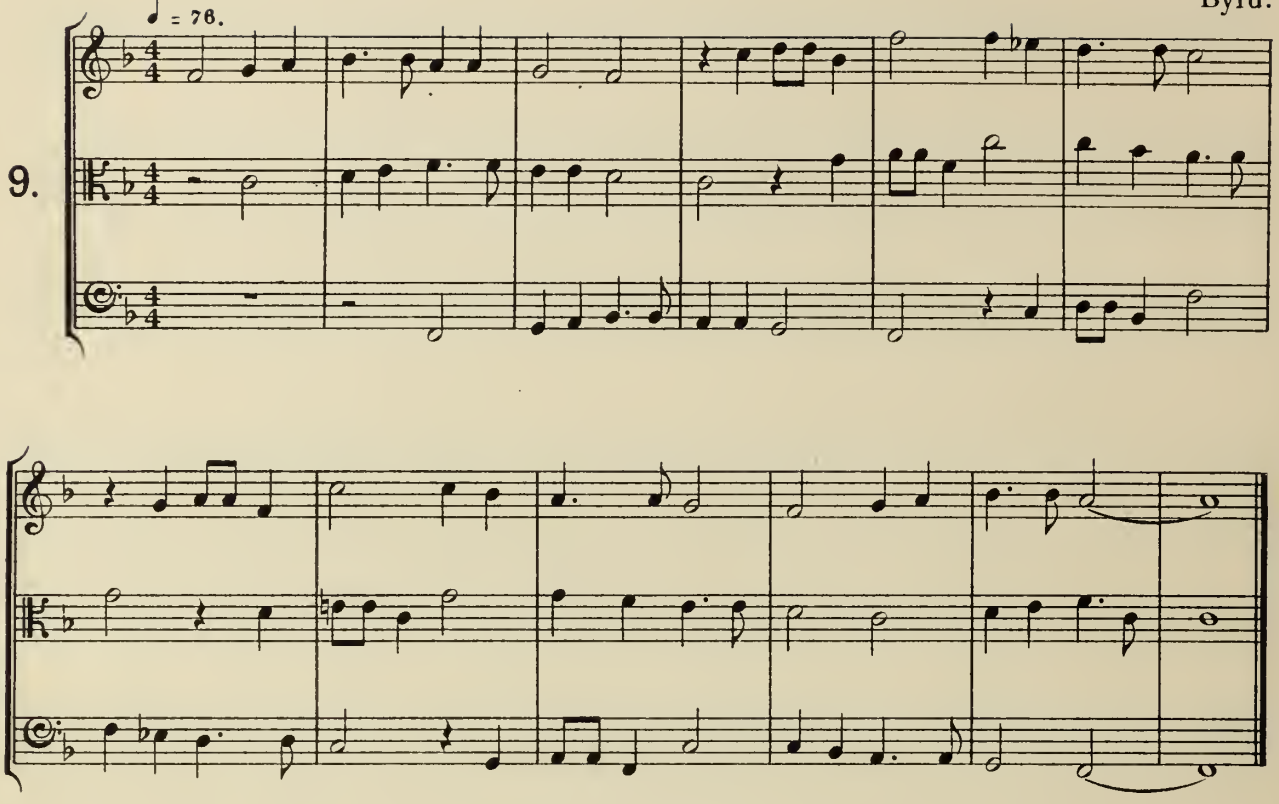

From J. S. Bach.

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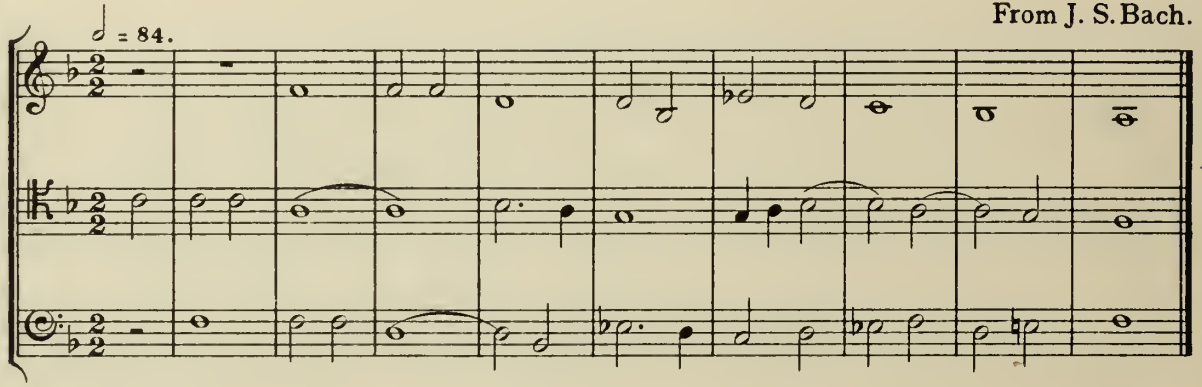

From Rink.

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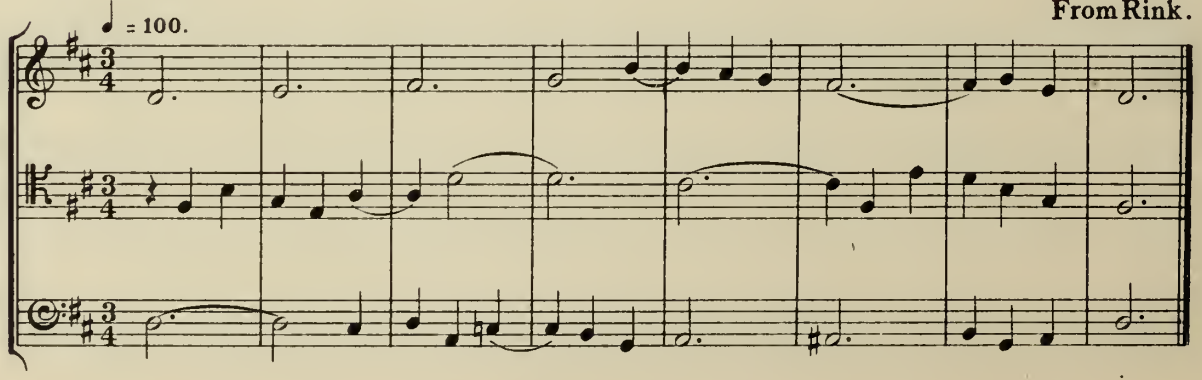

From Willaert.

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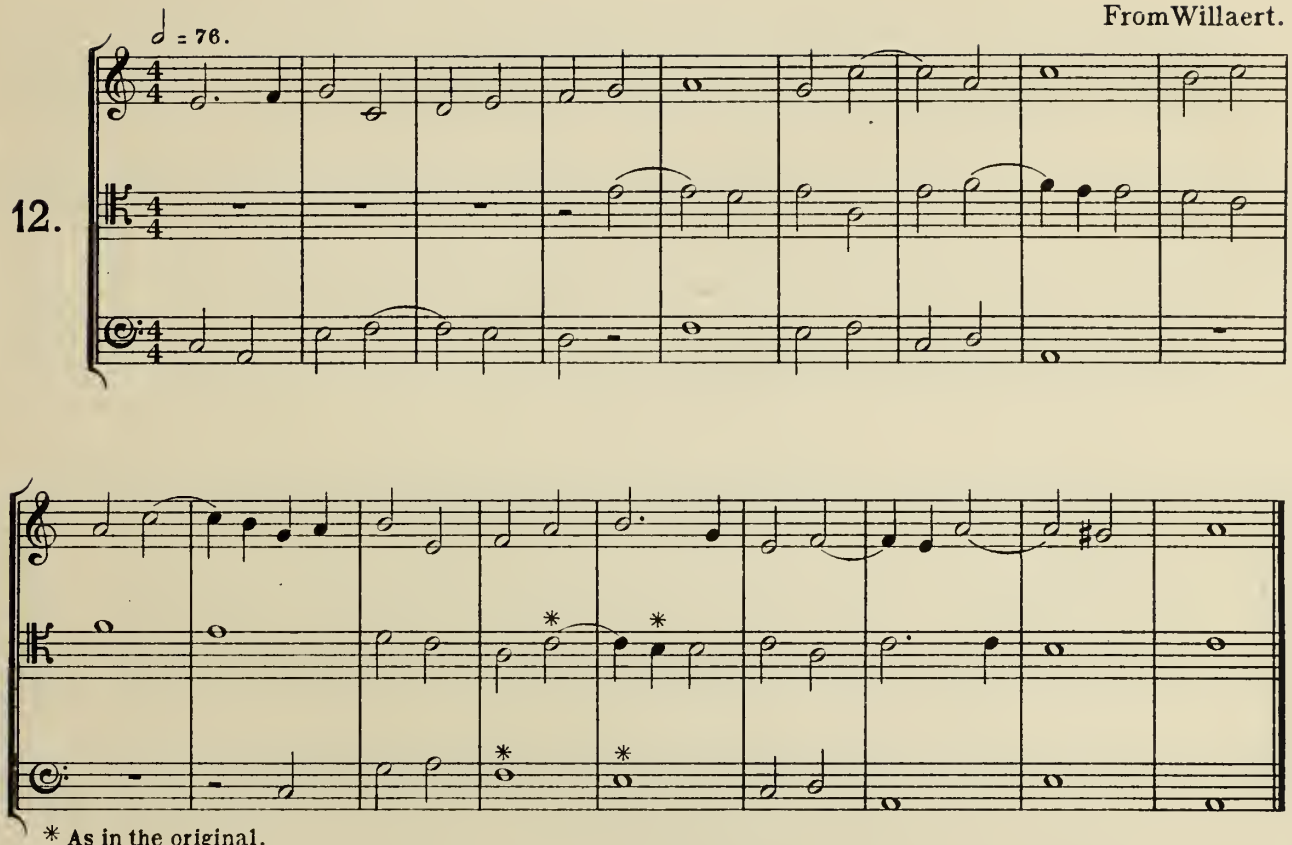

* As in the original.

From Willaert.

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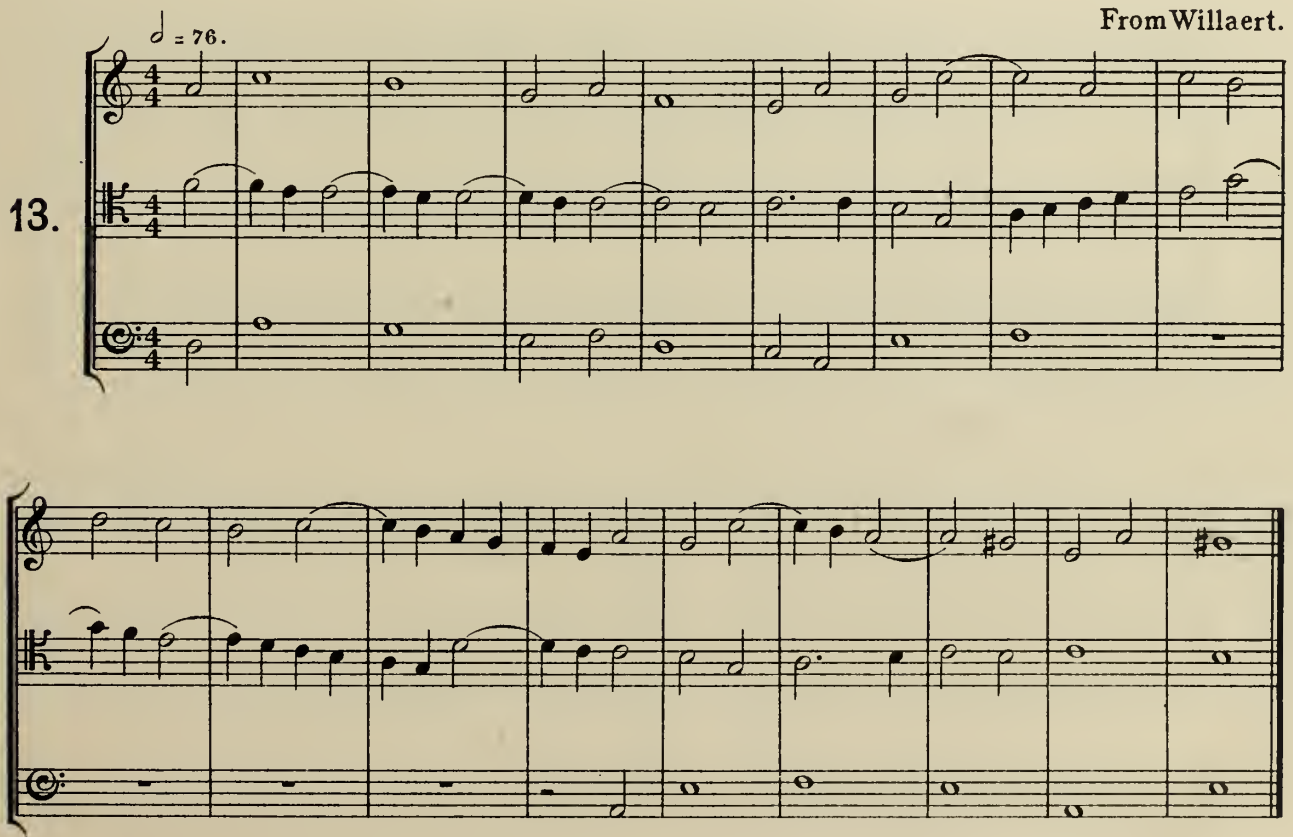

From J. S. Bach.

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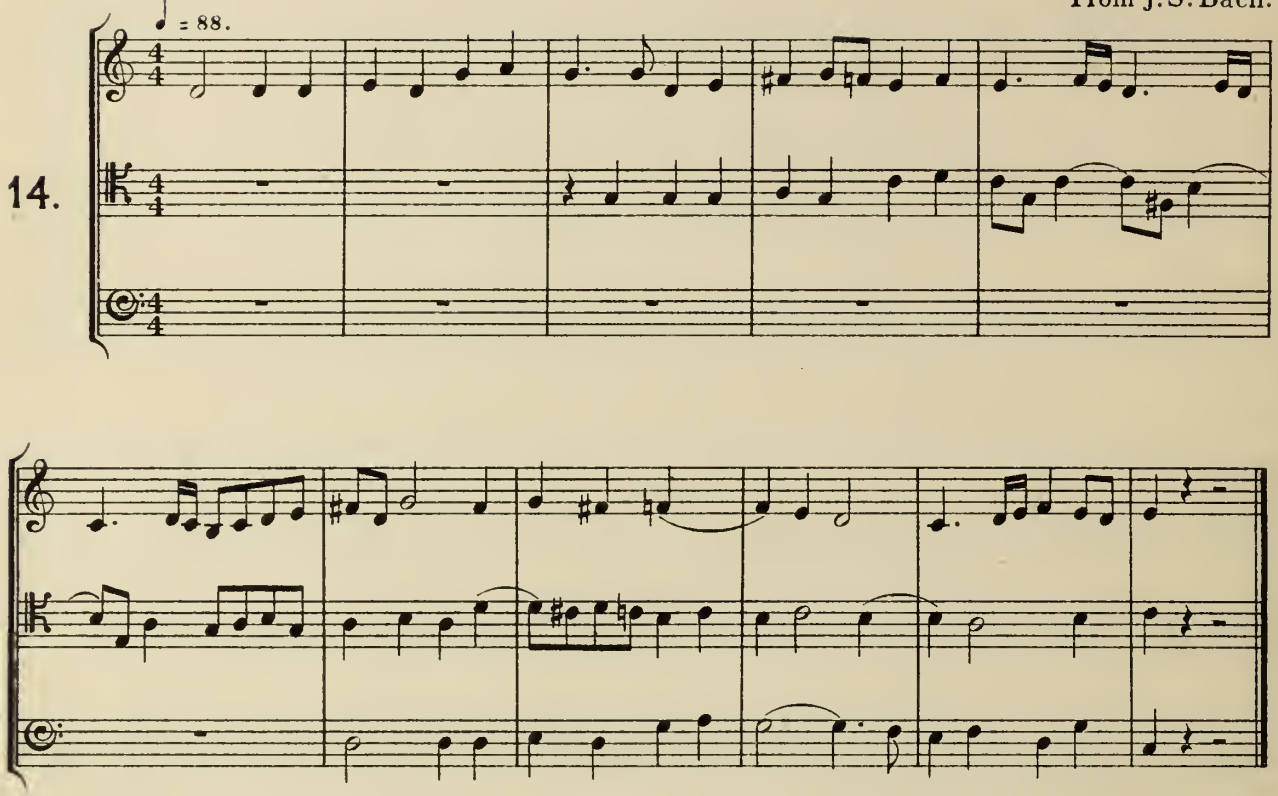

From Rink.

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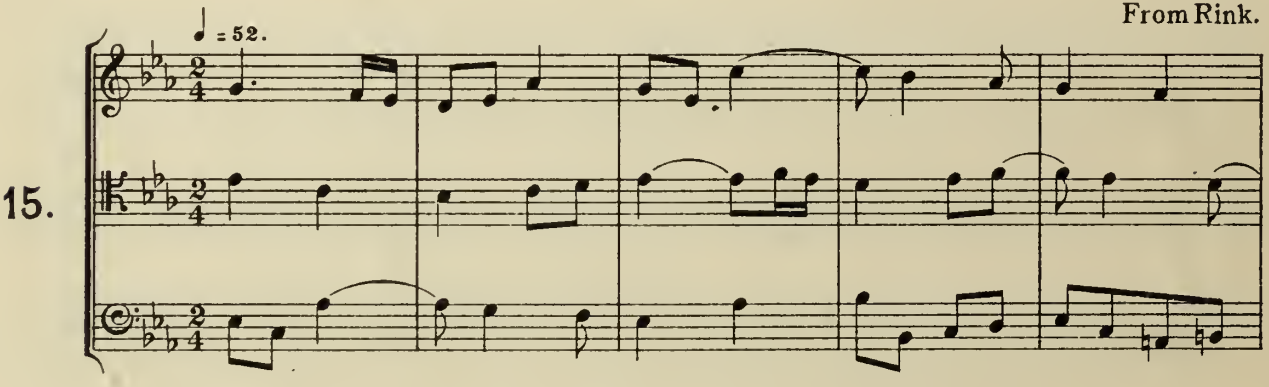
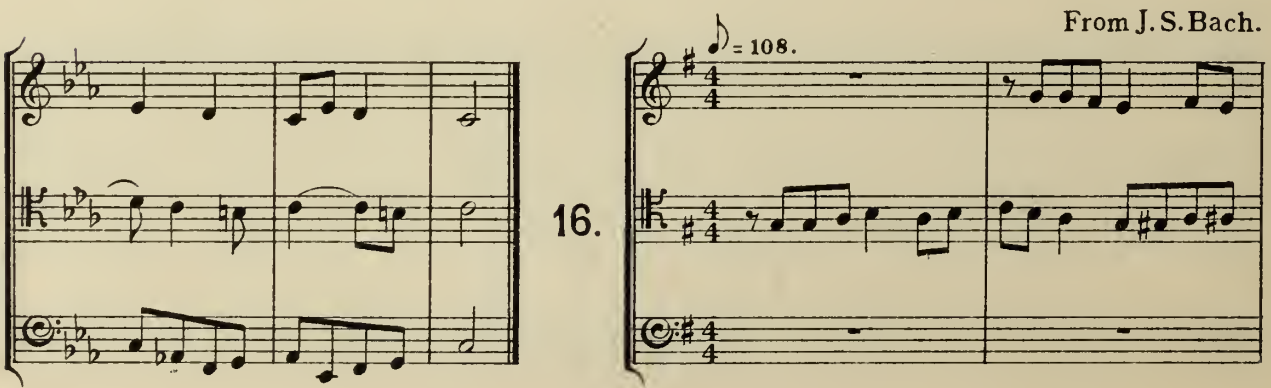
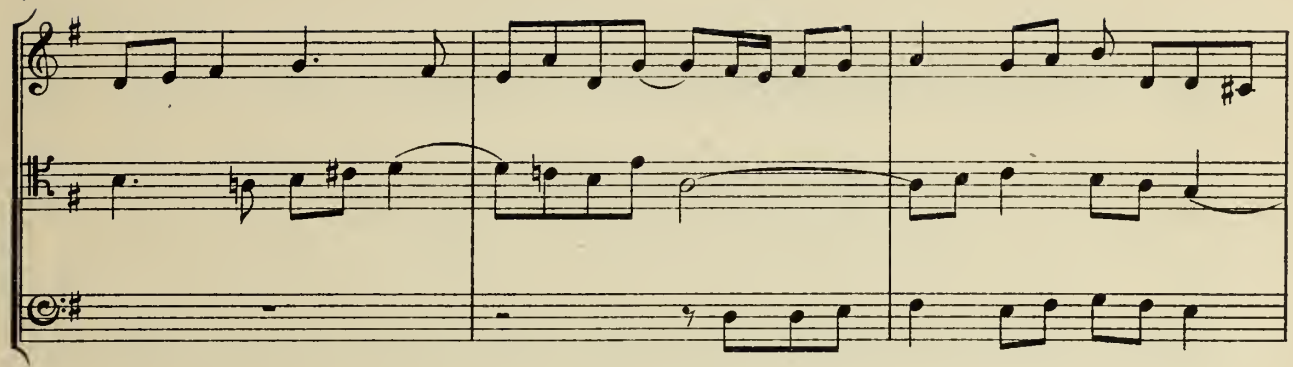
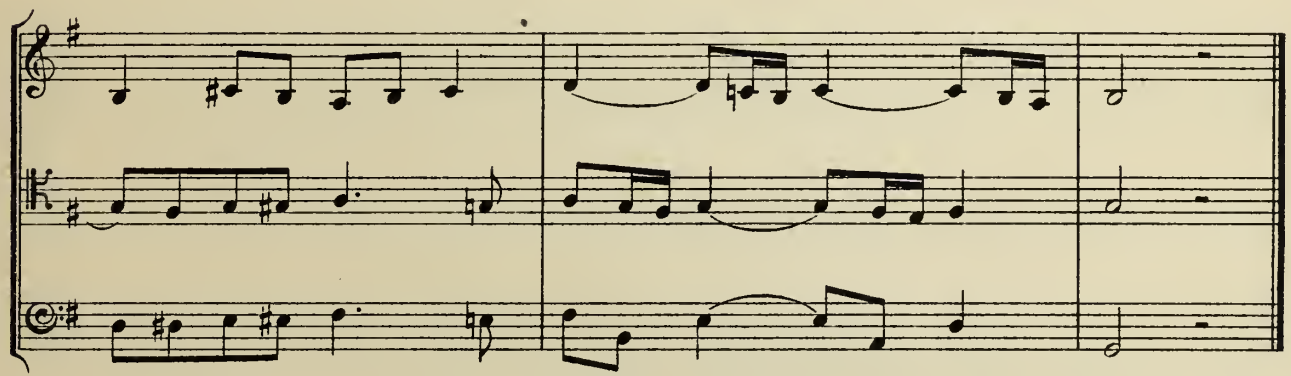


From J. S. Bach.

16.



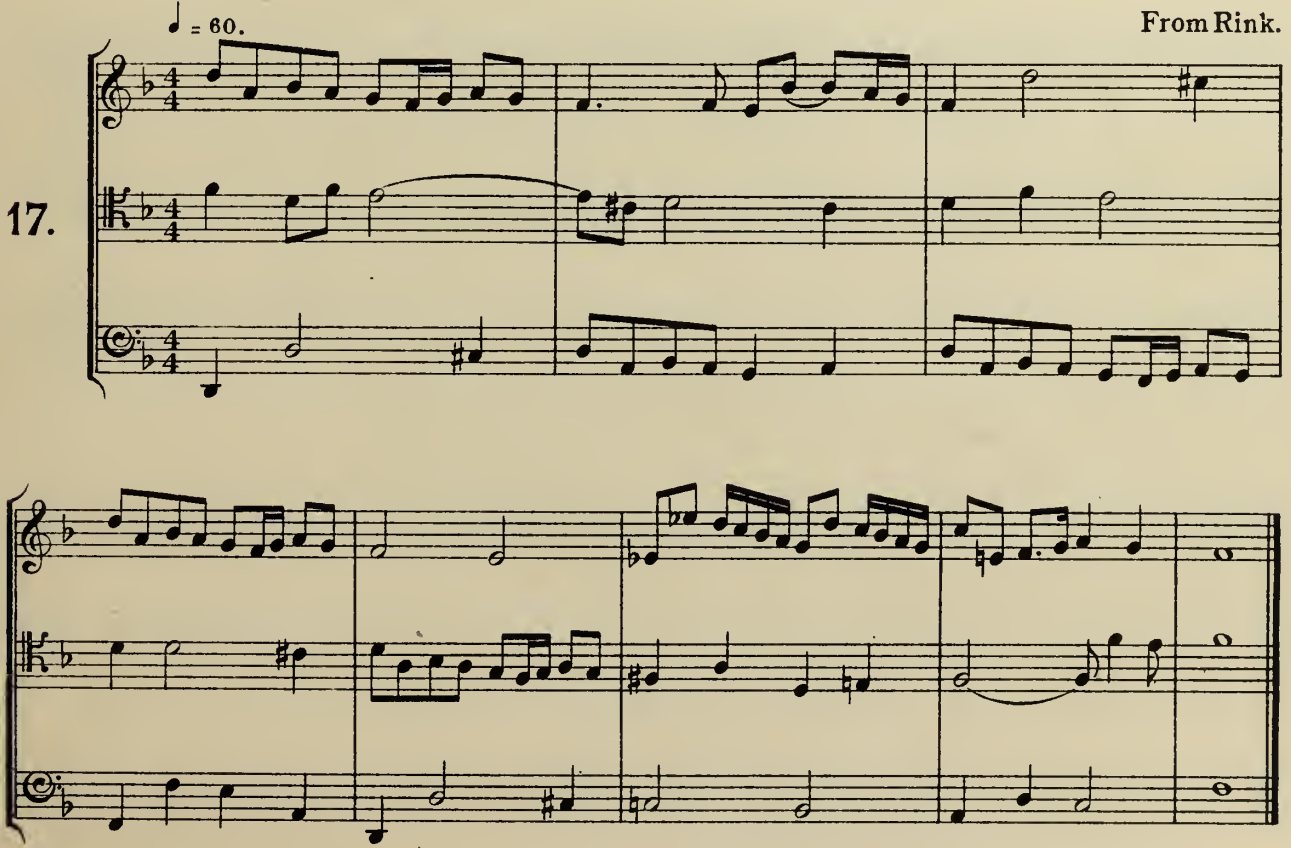




17.

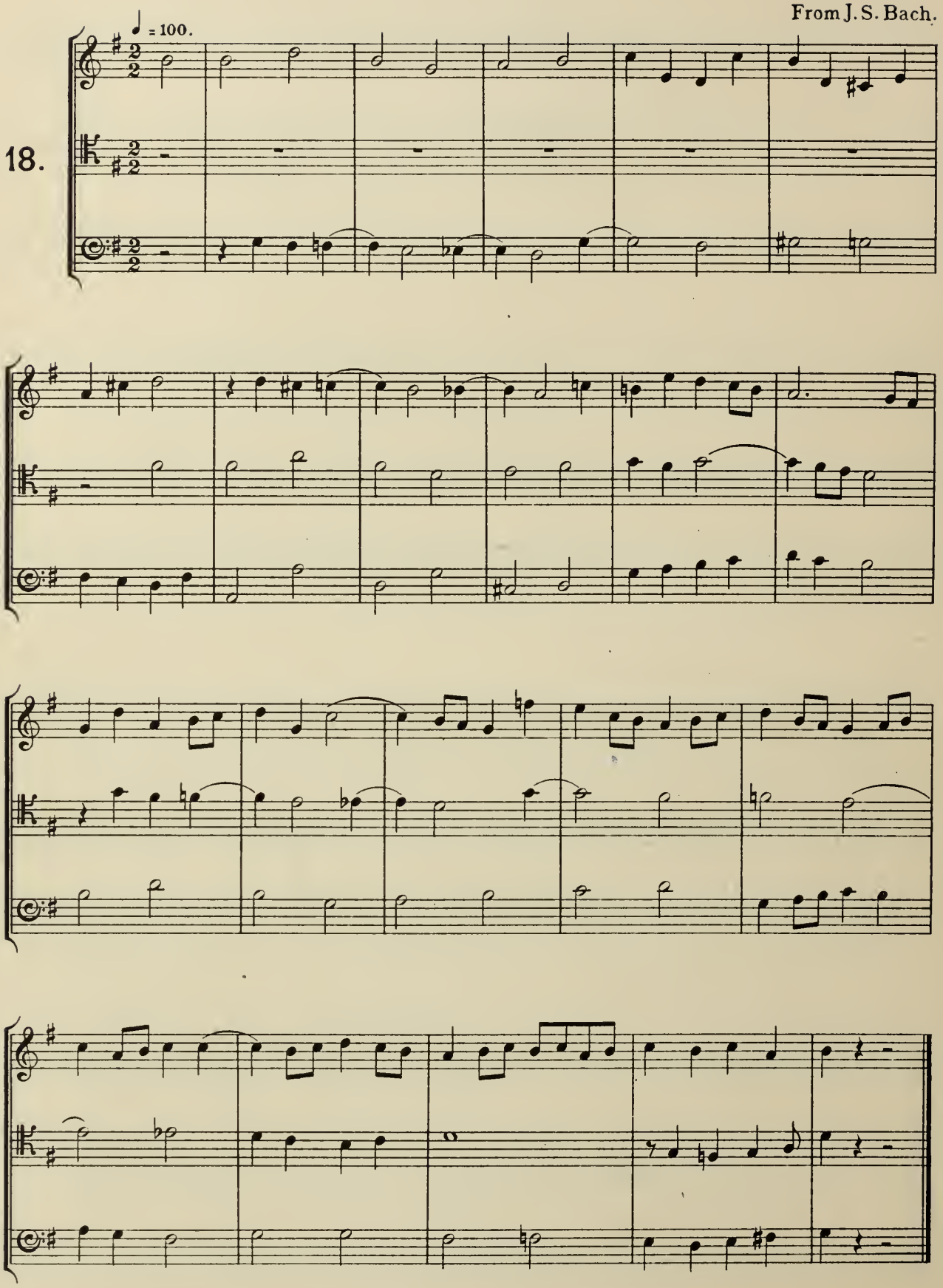
♩ = 60.

From Rink.



From J. S. Bach.

18.



Obrecht.

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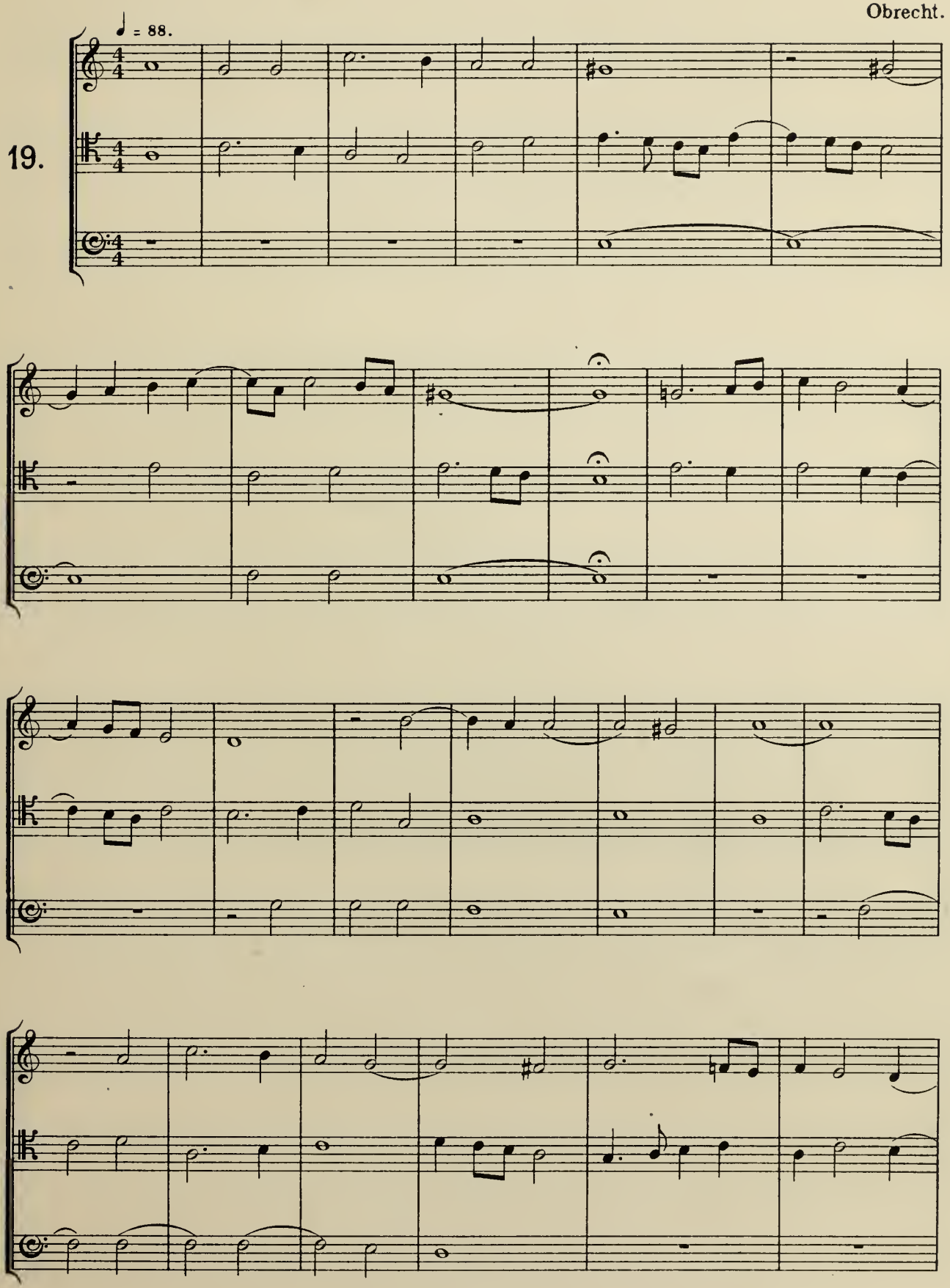

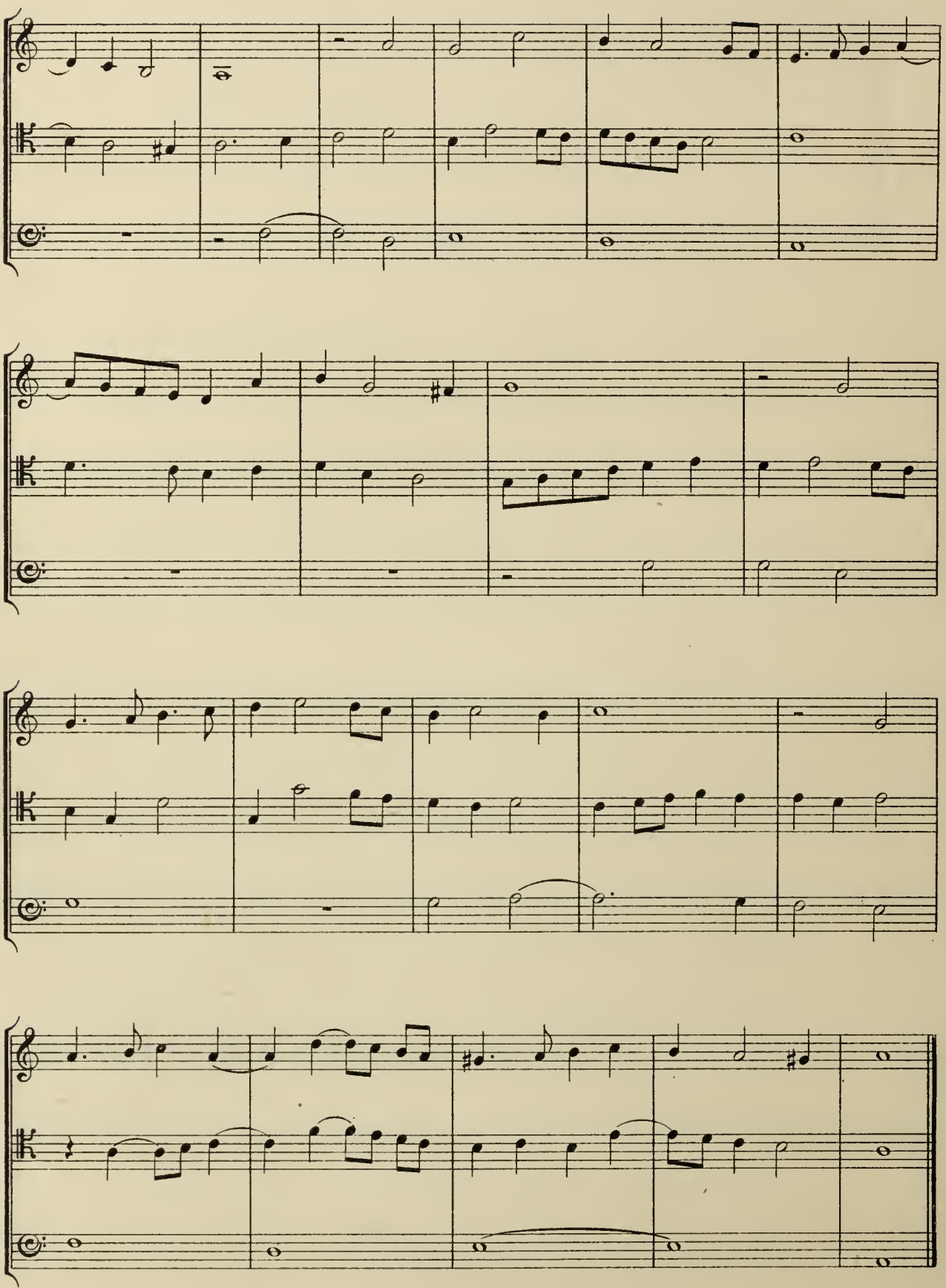

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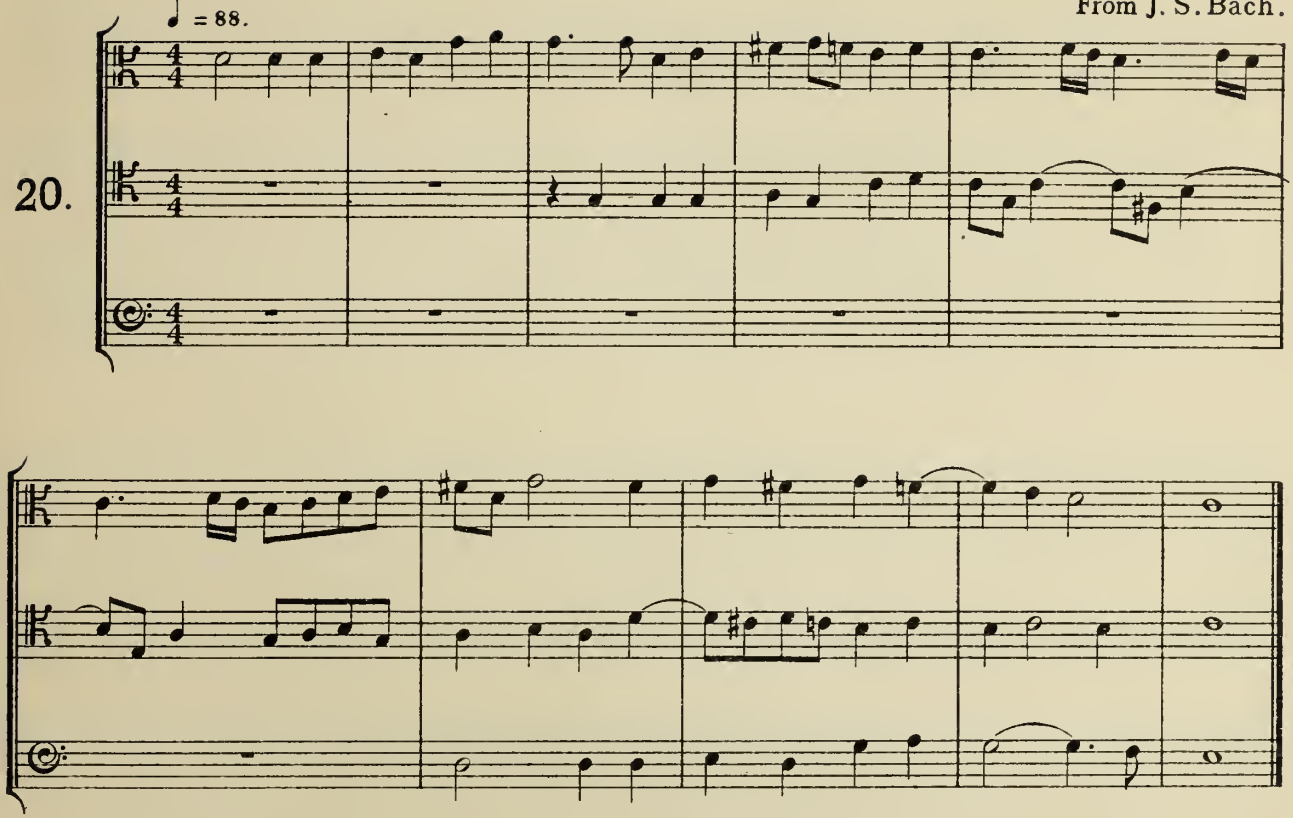
♩ = 88.

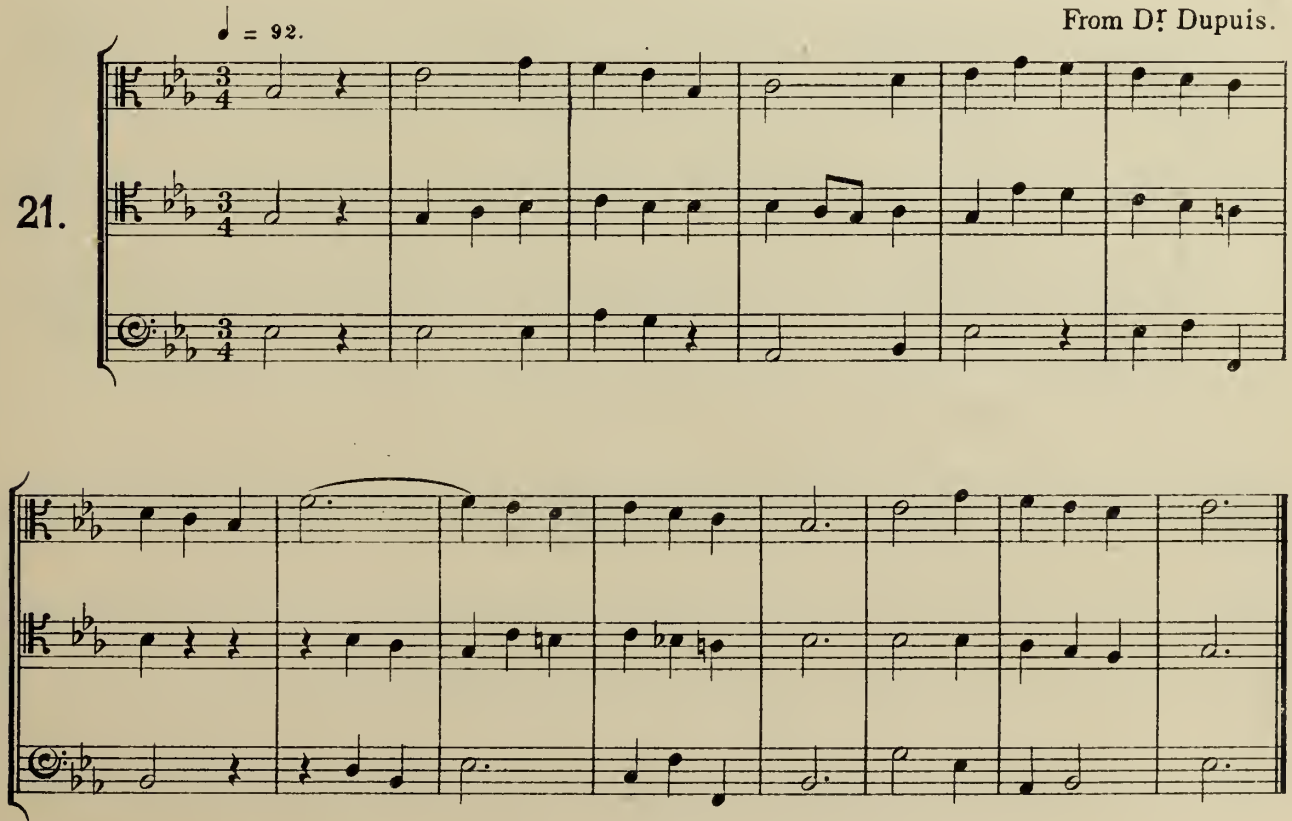
From J. S. Bach.



21.

♩ = 92.

From Dr Dupuis.



From Rink.

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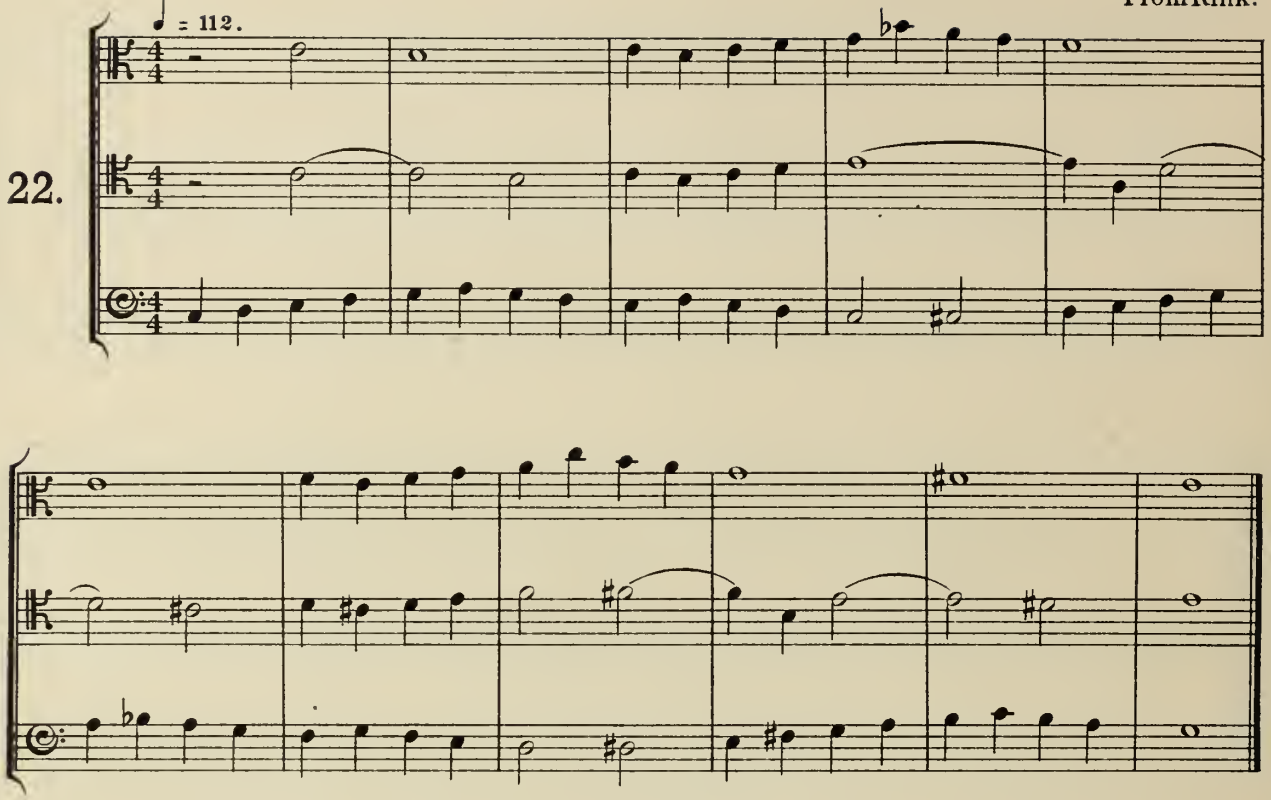

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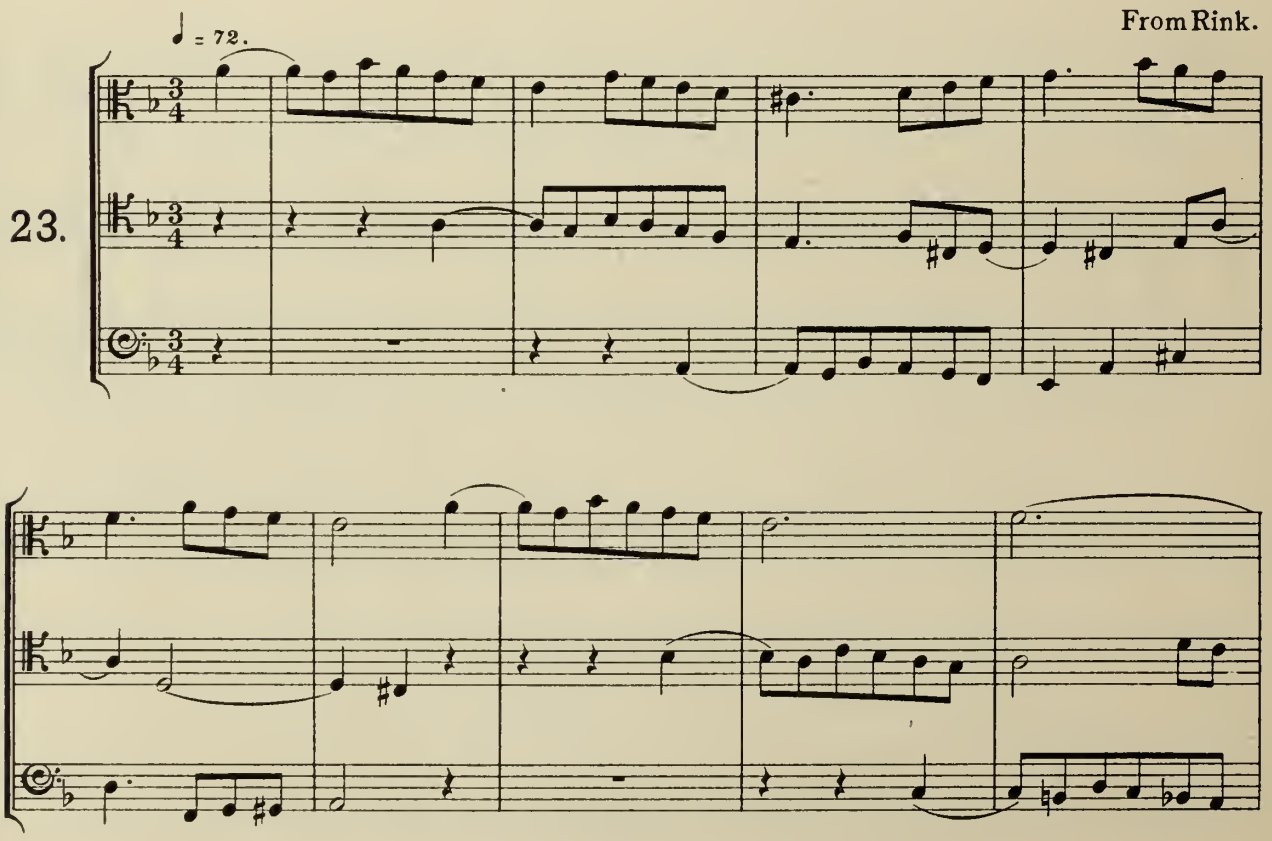

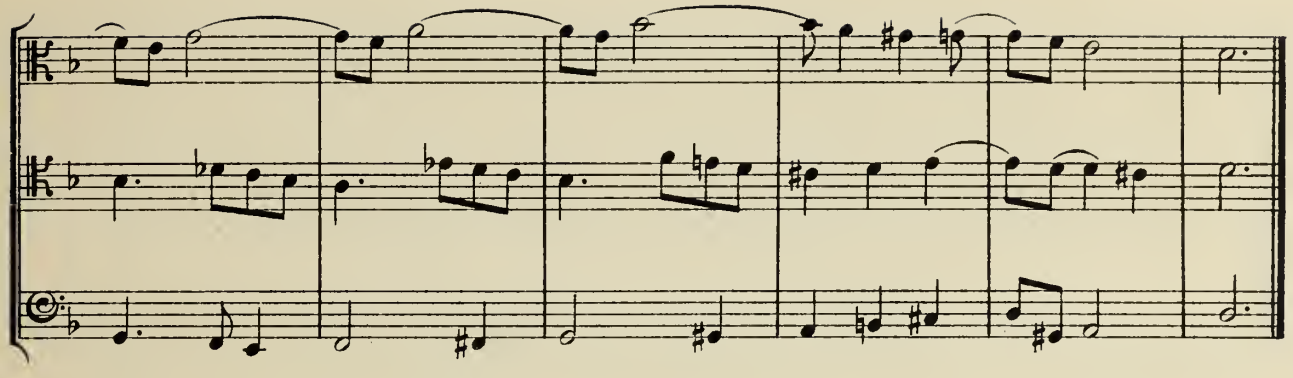

From Schubert.

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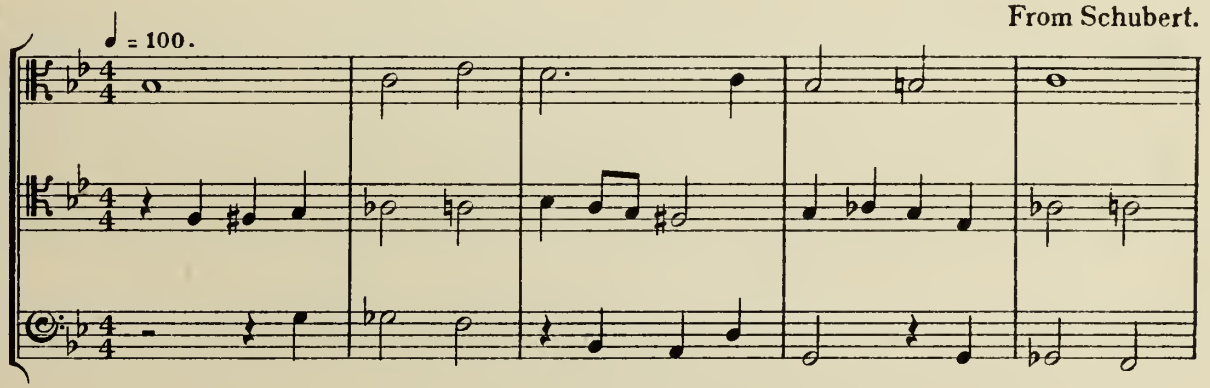

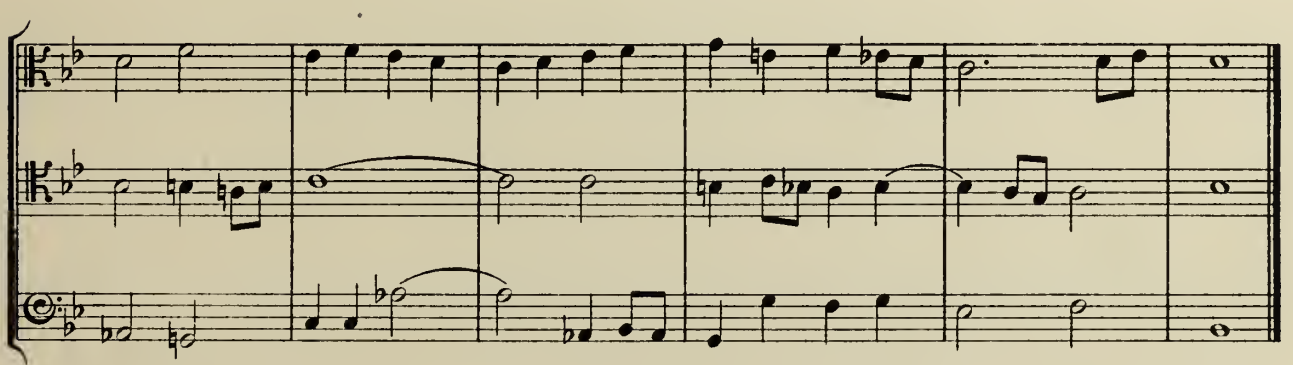

From Dr Dupuis.

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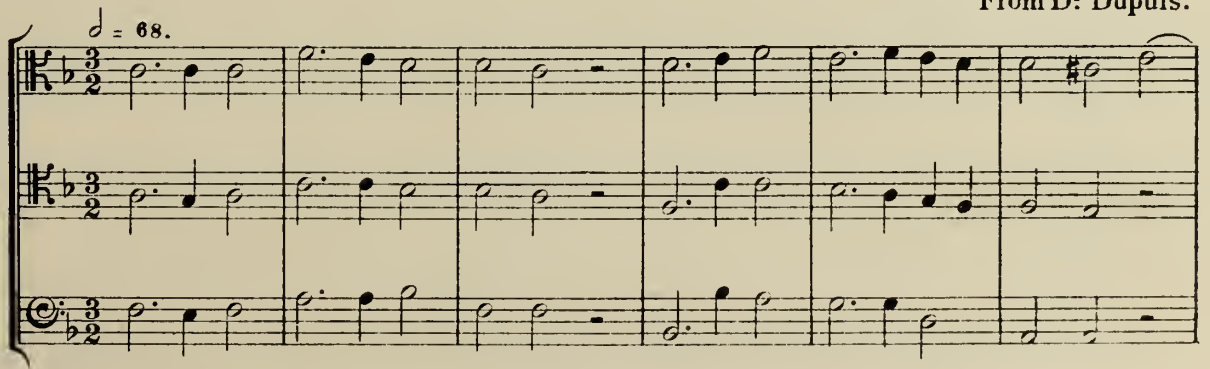

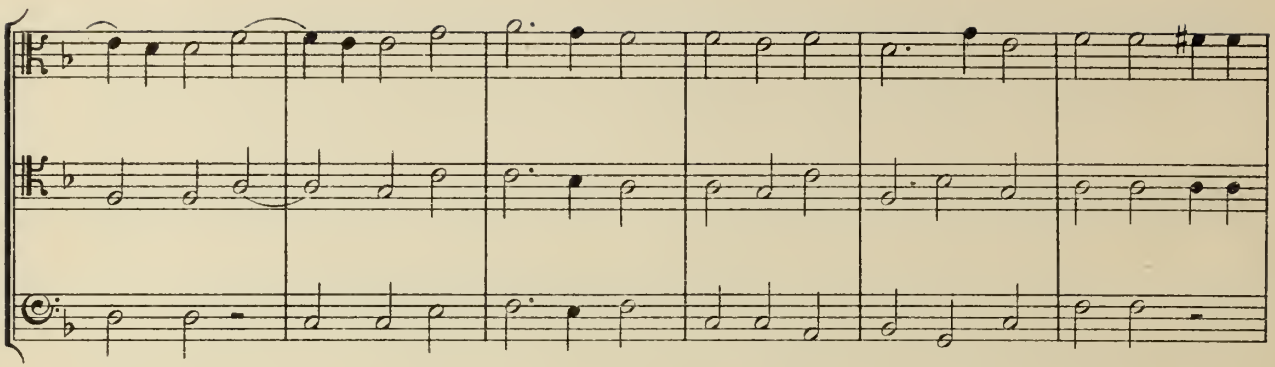

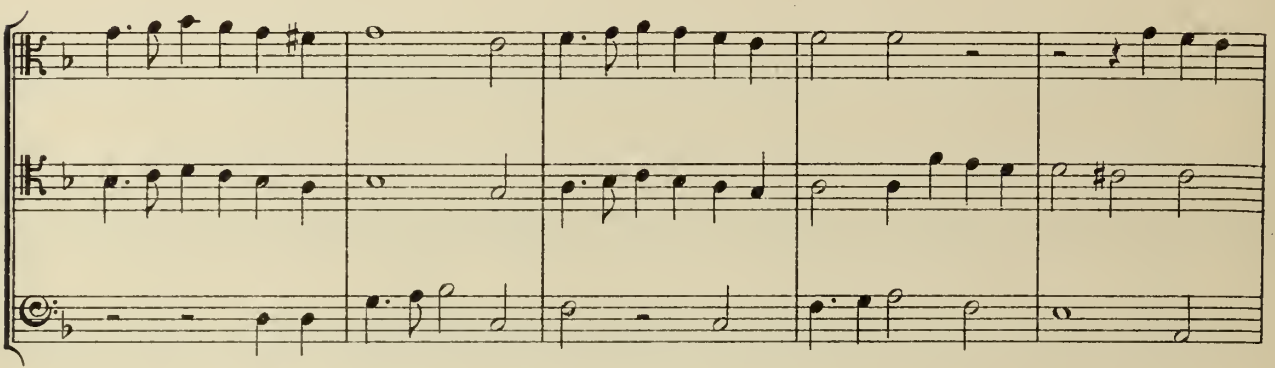

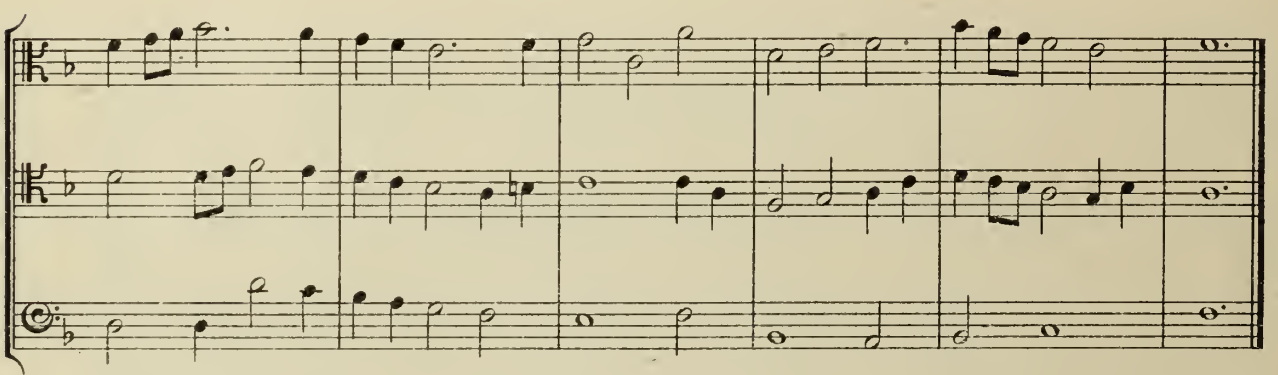

From Kirbye.

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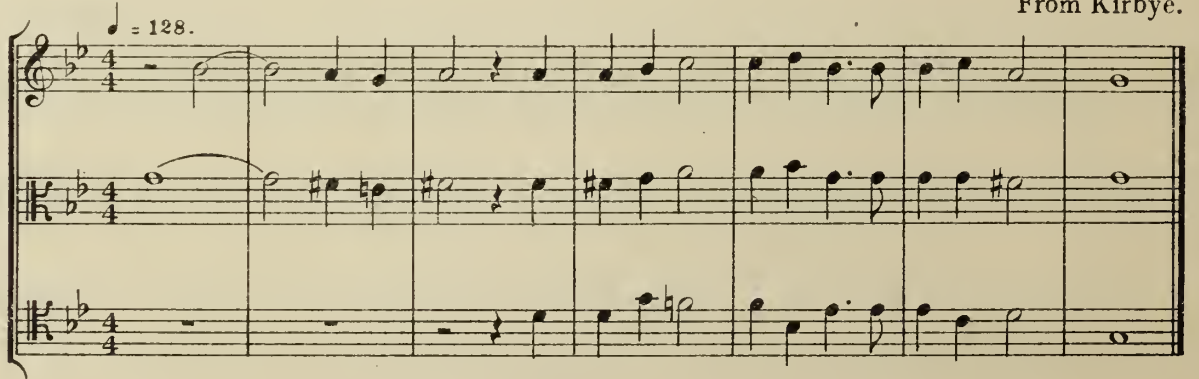

From Kirbye.

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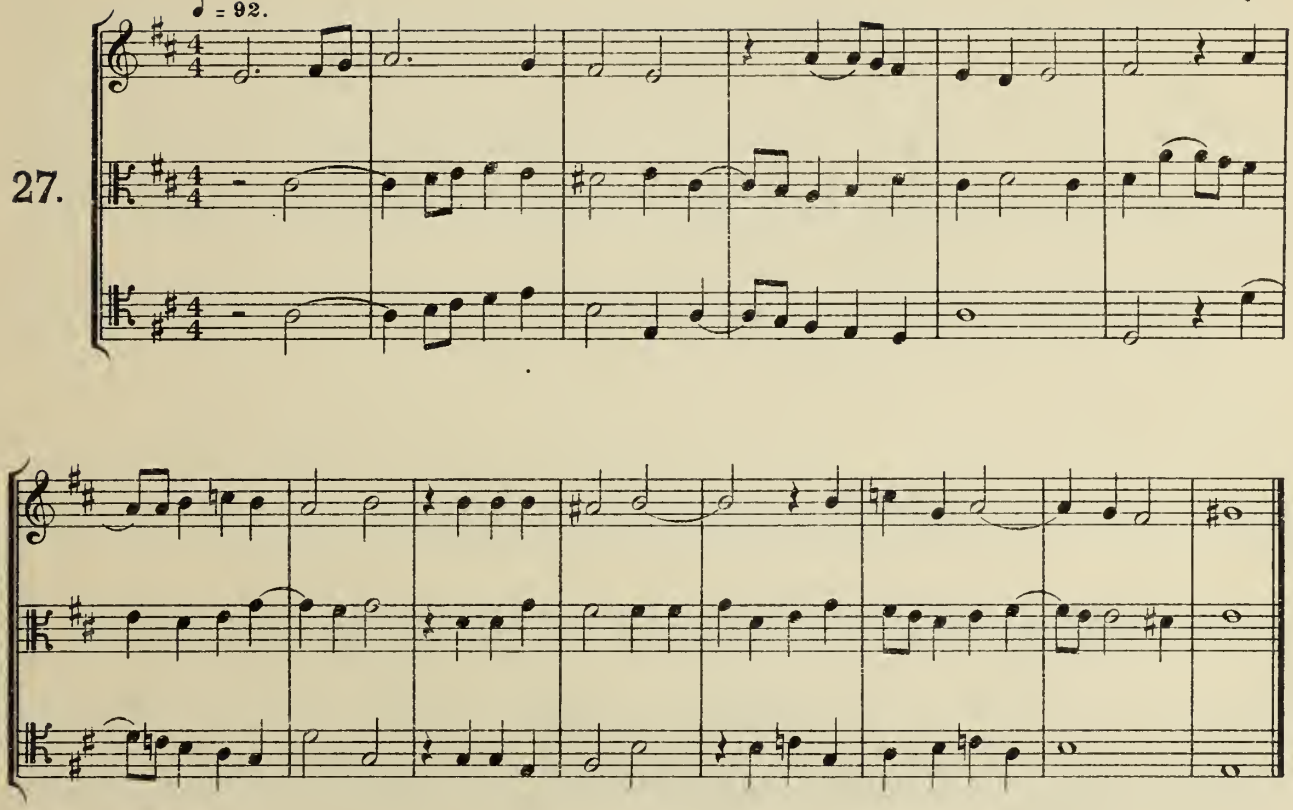

From Rink.

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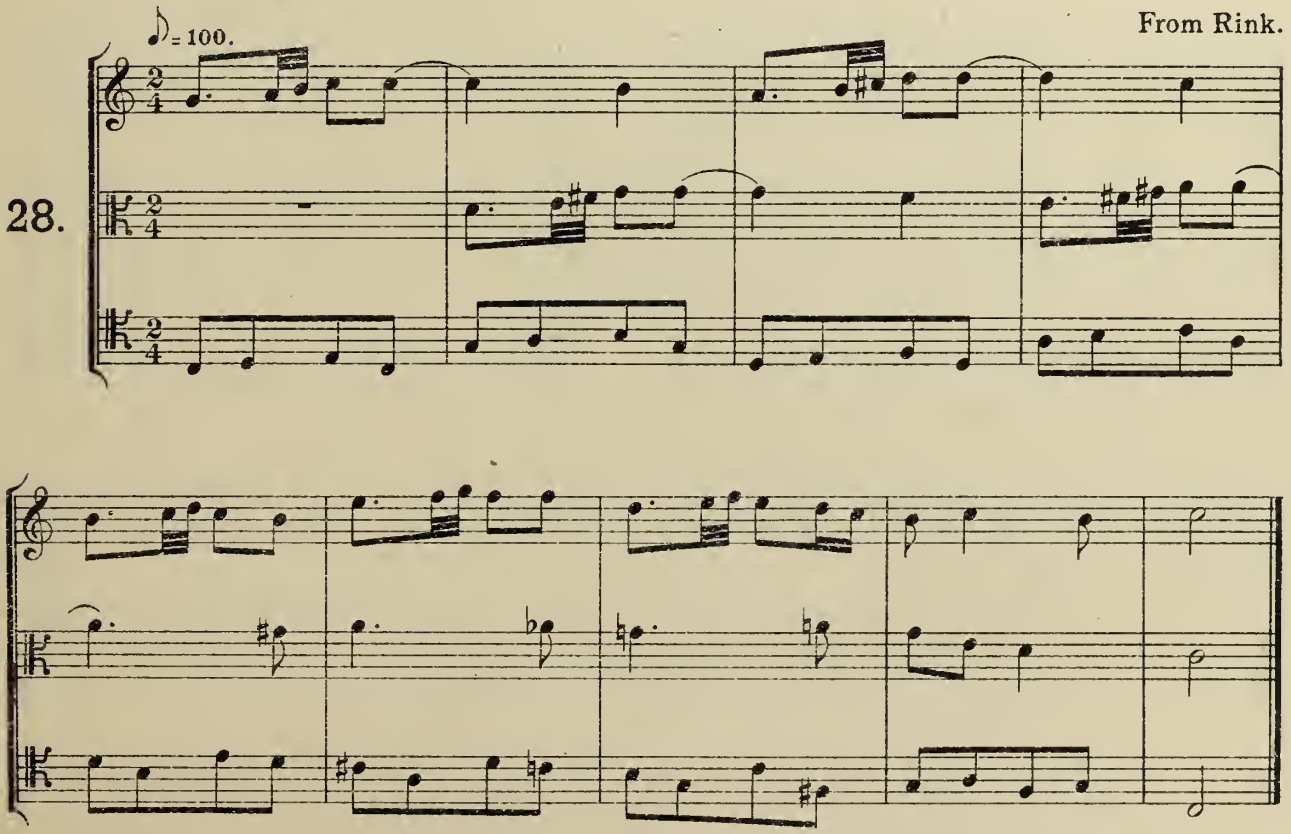
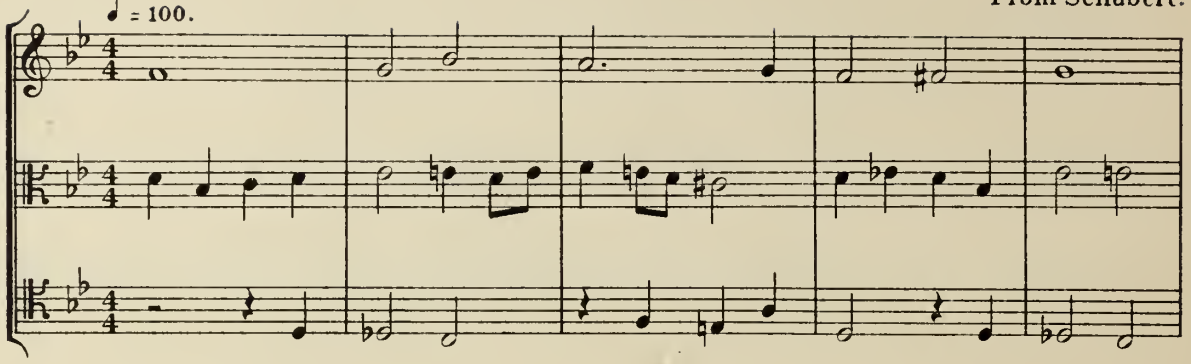
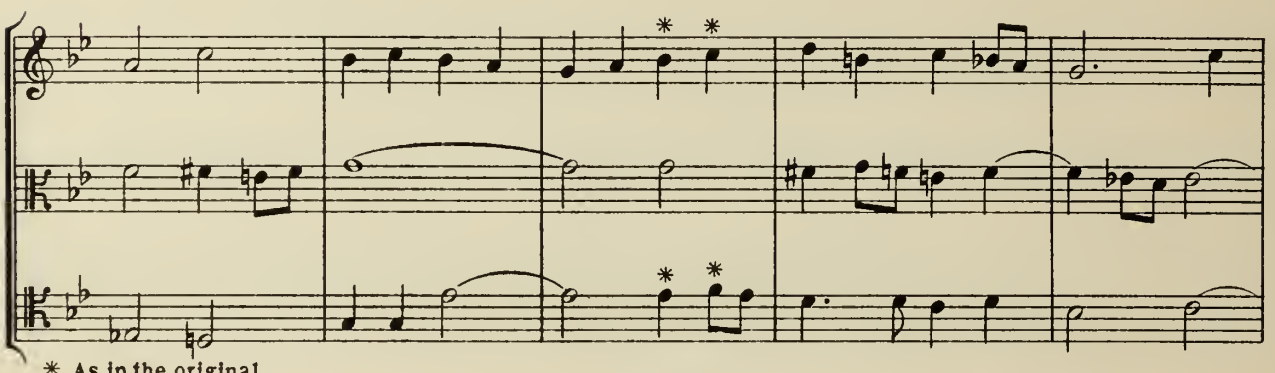


From Schubert.

29.

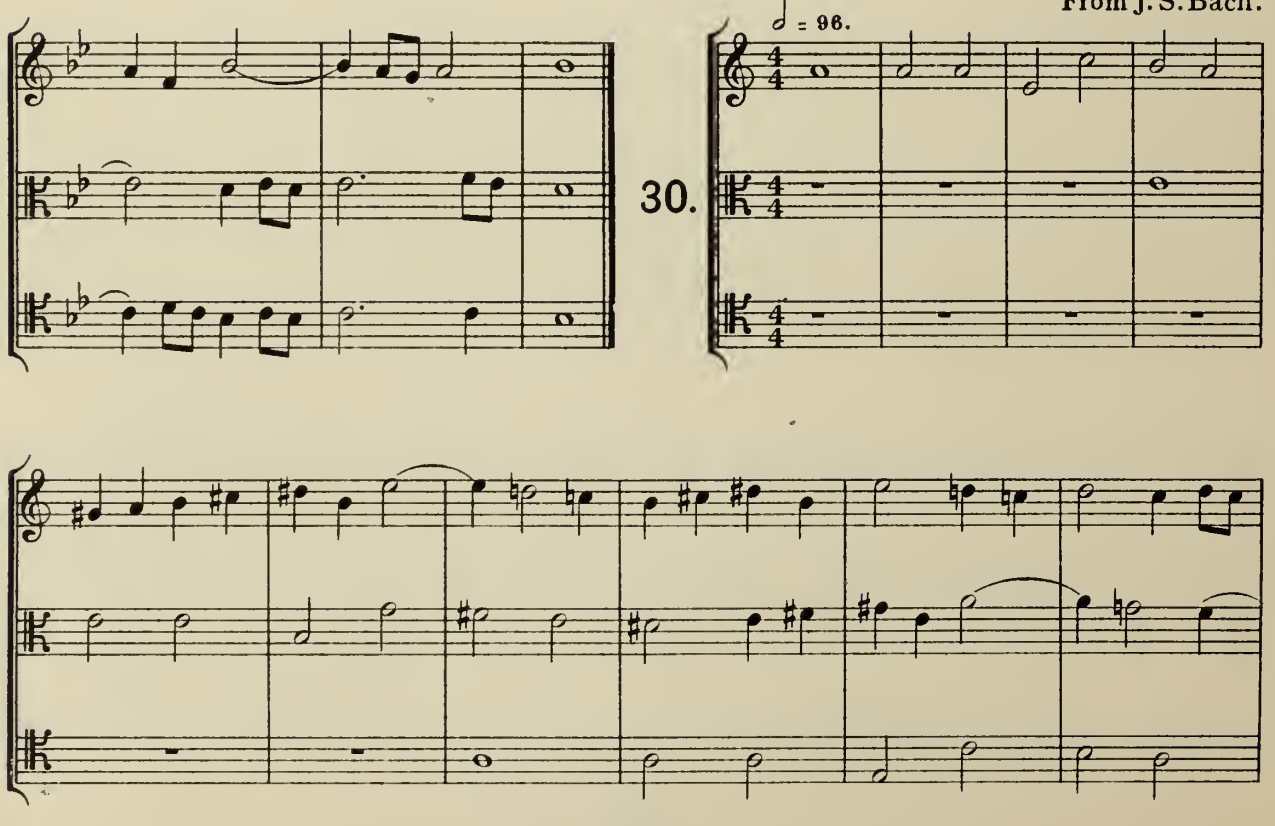


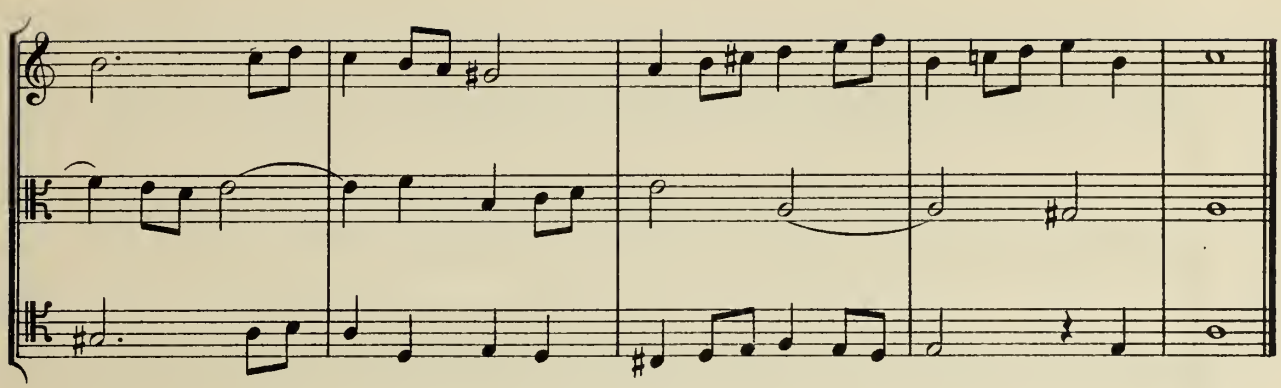


* As in the original.

From J. S. Bach.

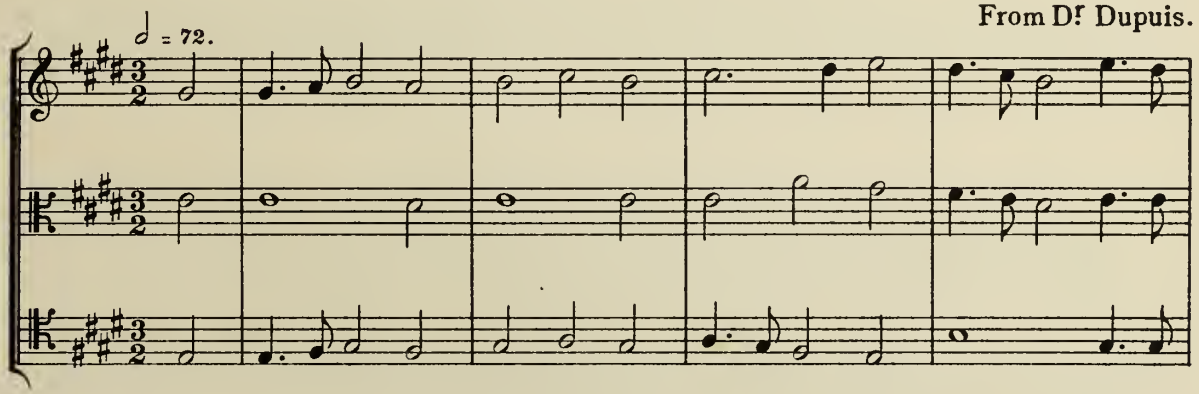
30.

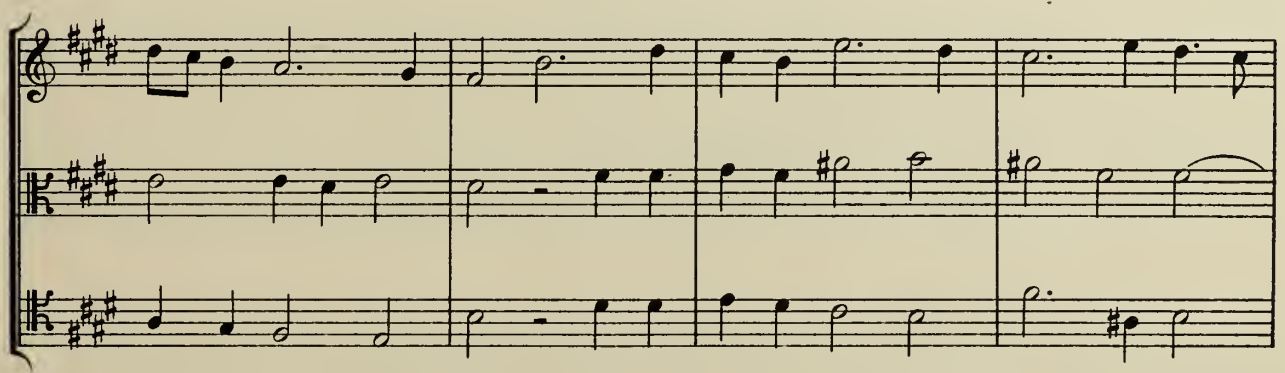


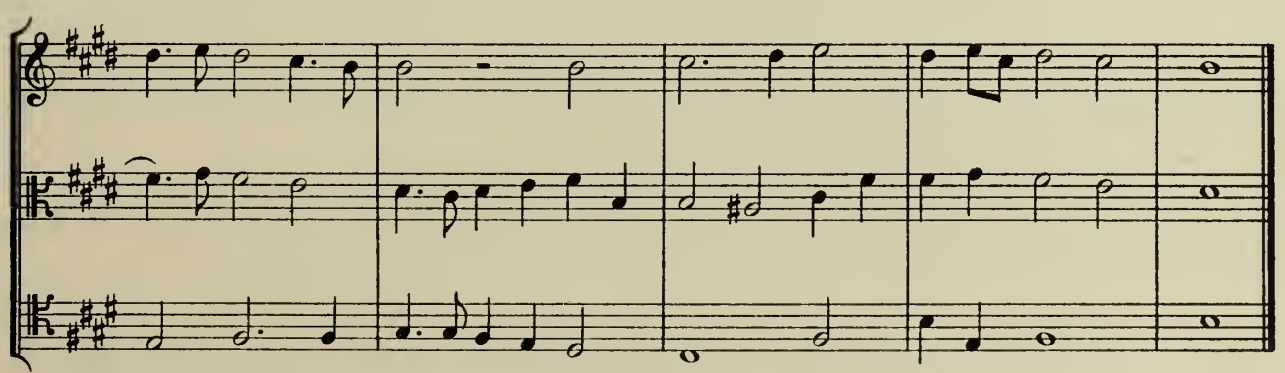


From Dr Dupuis.

31.

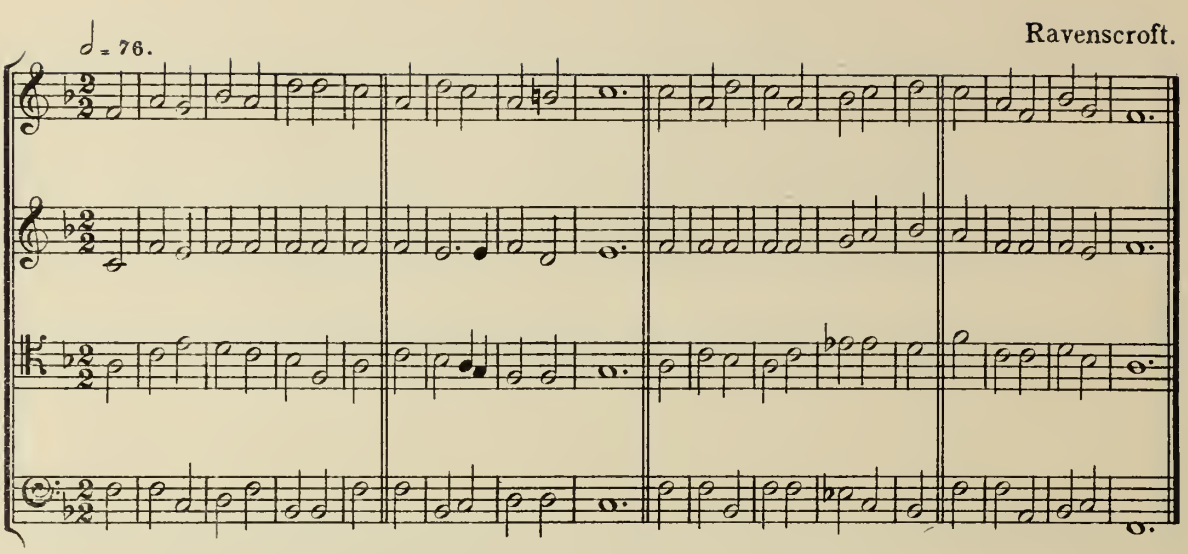






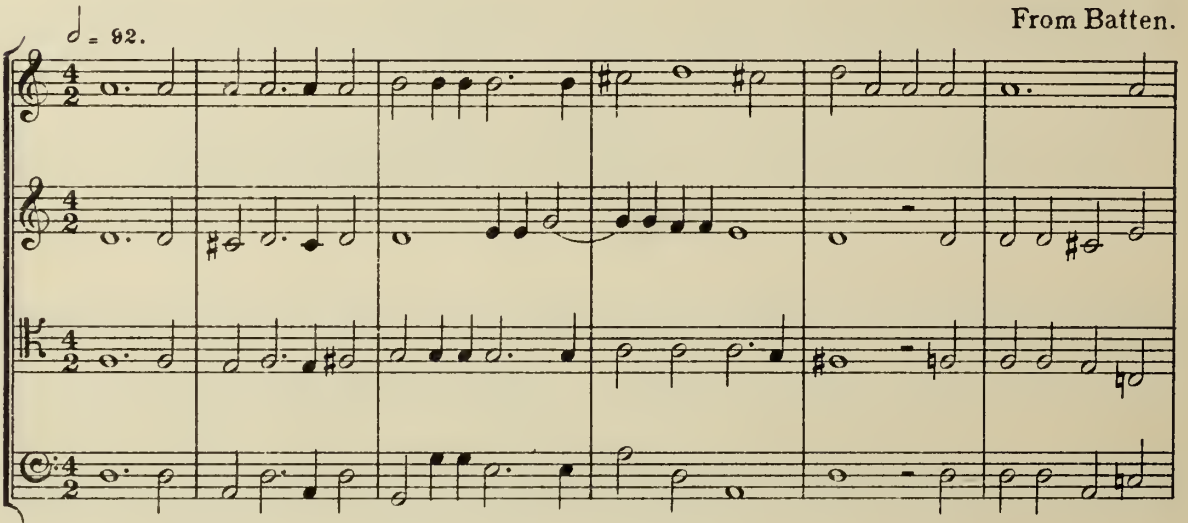
32.

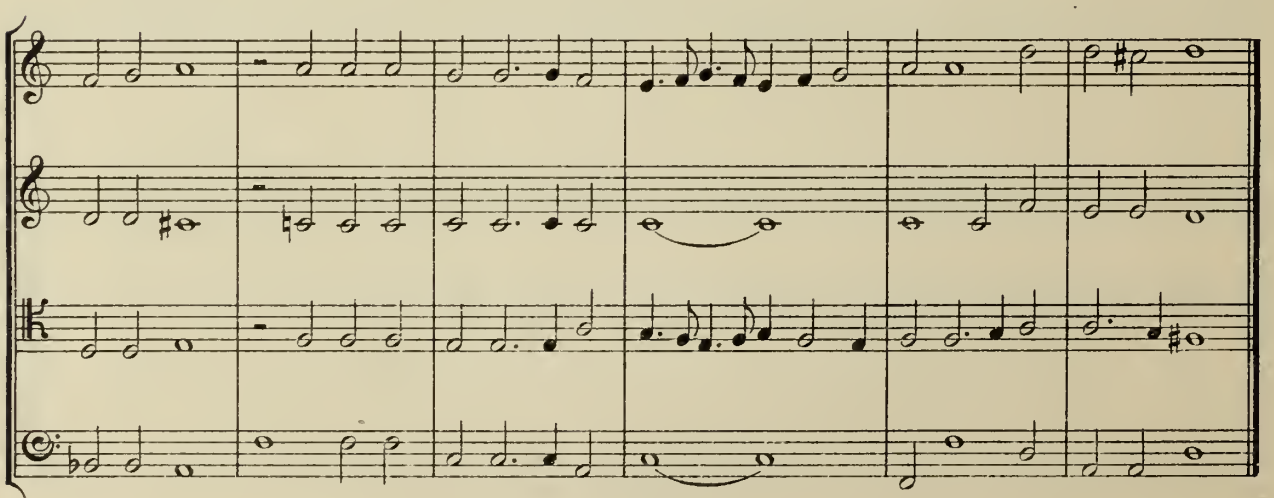
Ravenscroft.



33.

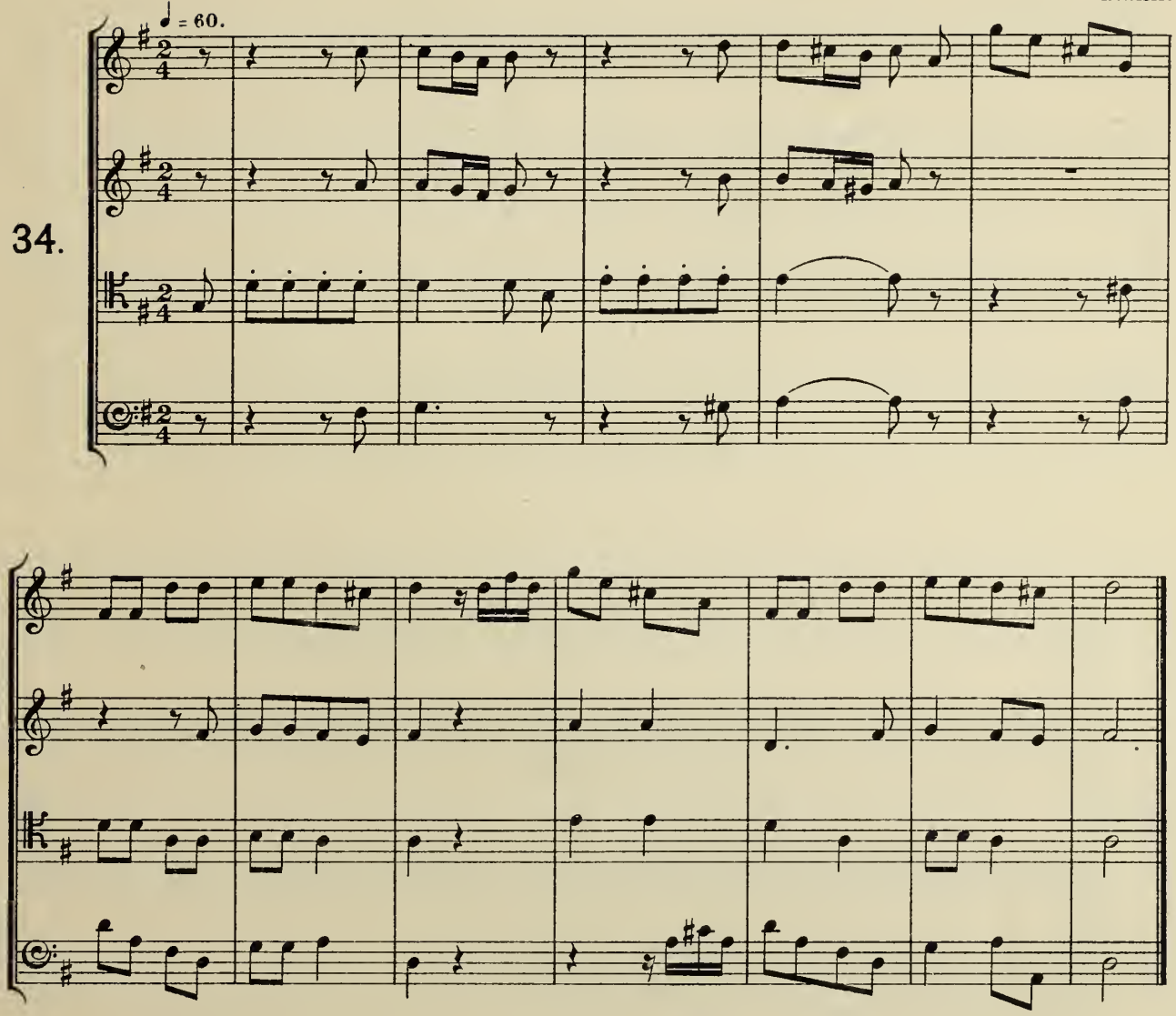
From Batten.





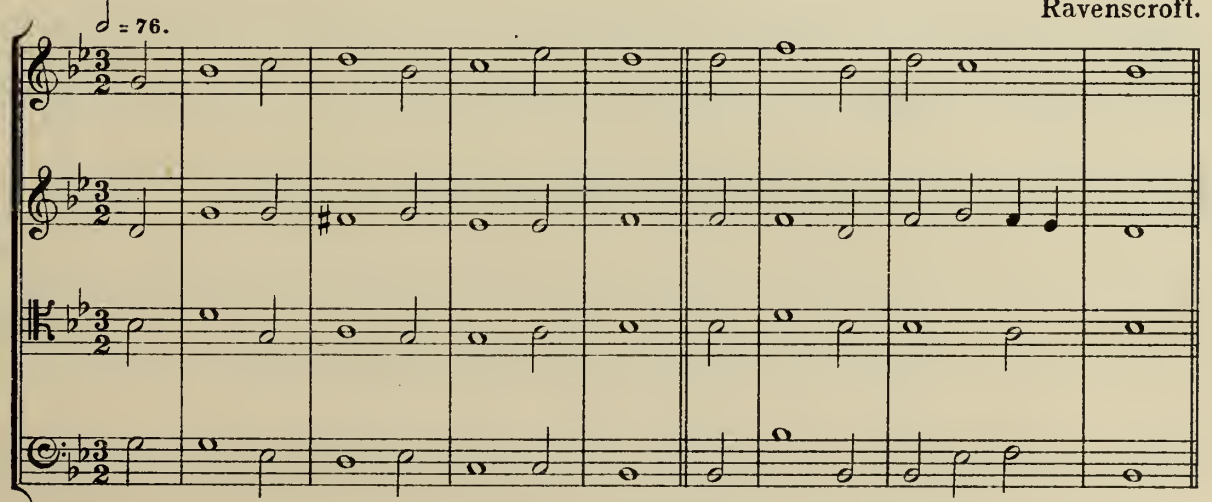
From Naumann.

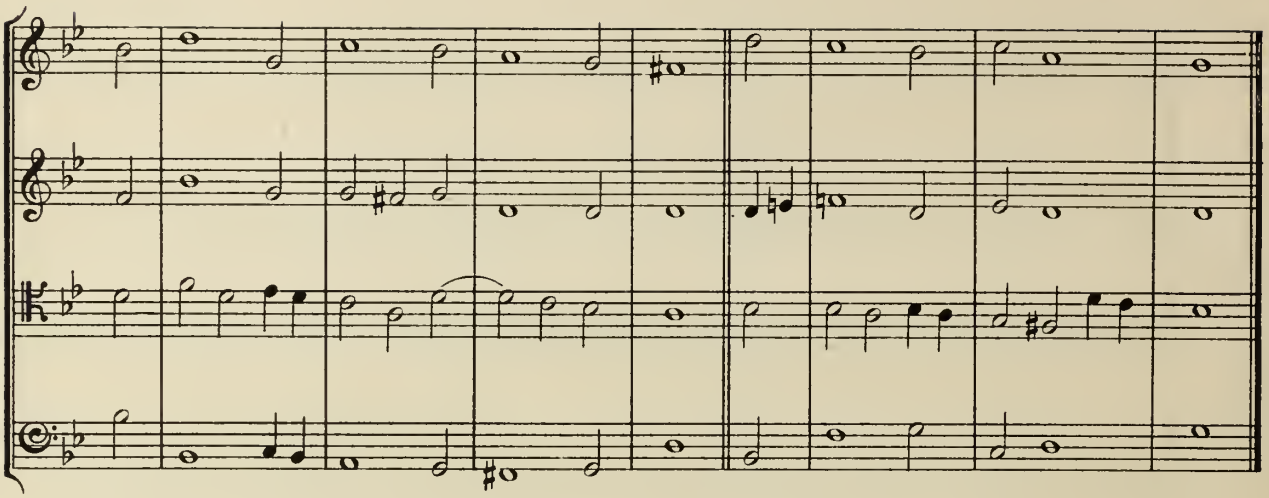
34.



Ravenscroft.

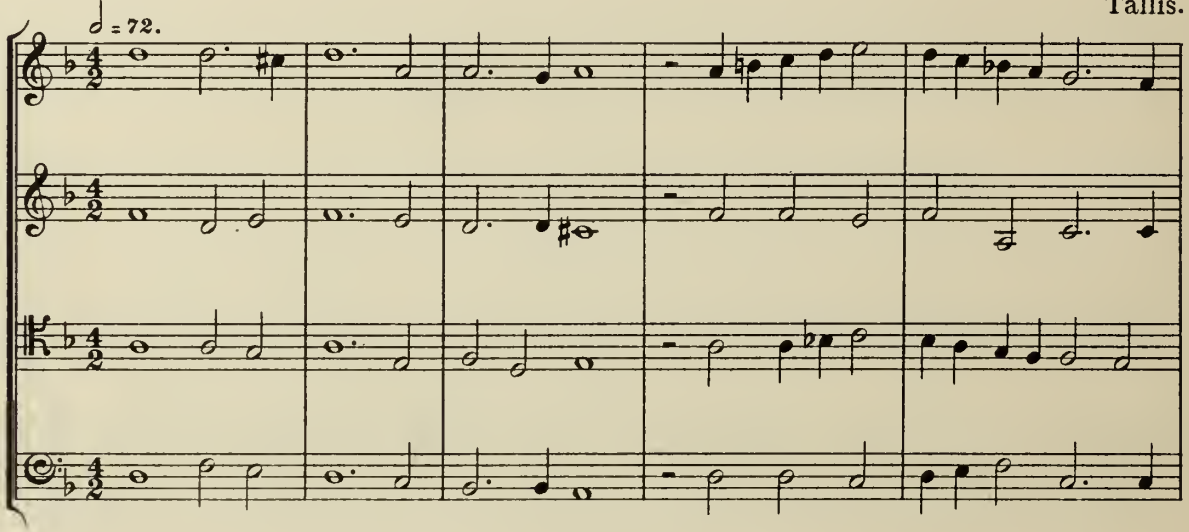
35.

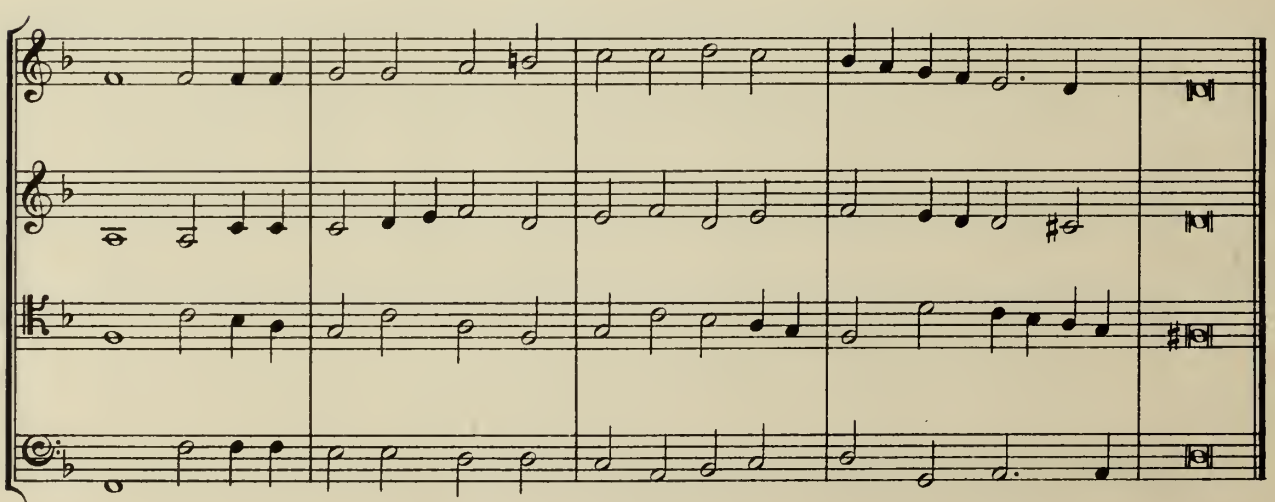




Tallis.

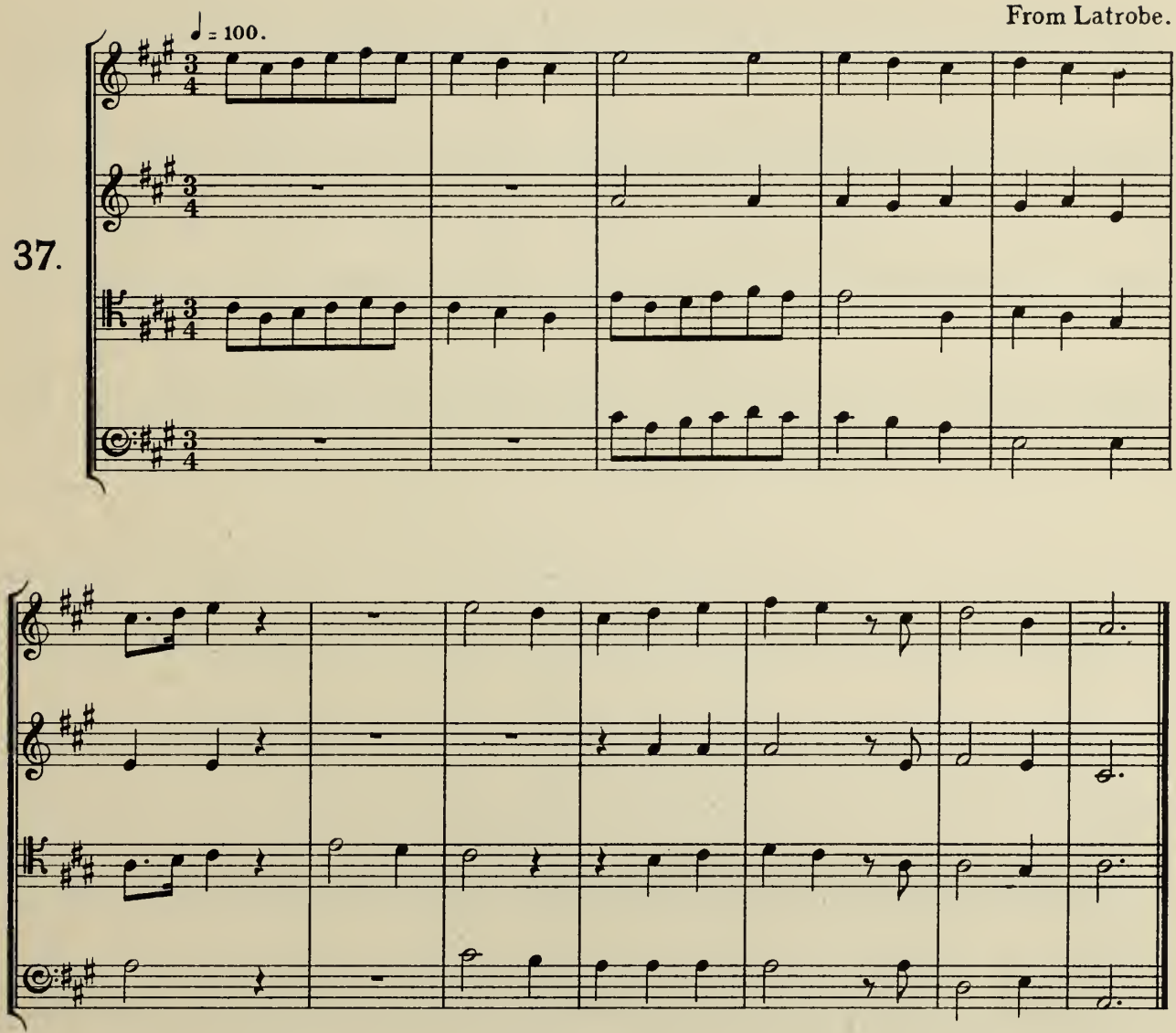
36.





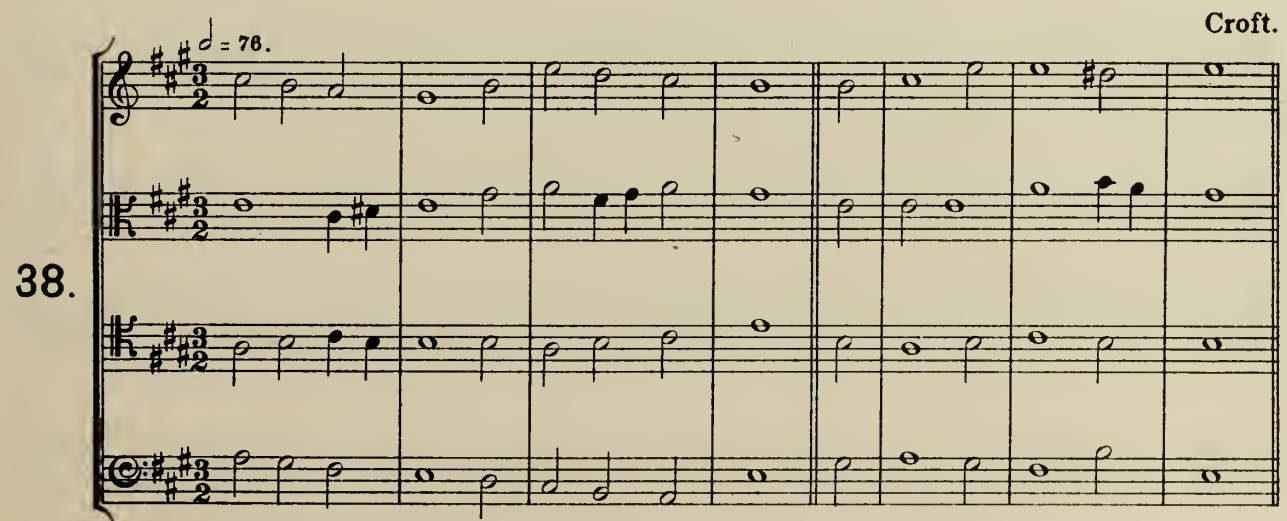
From Latrobe.

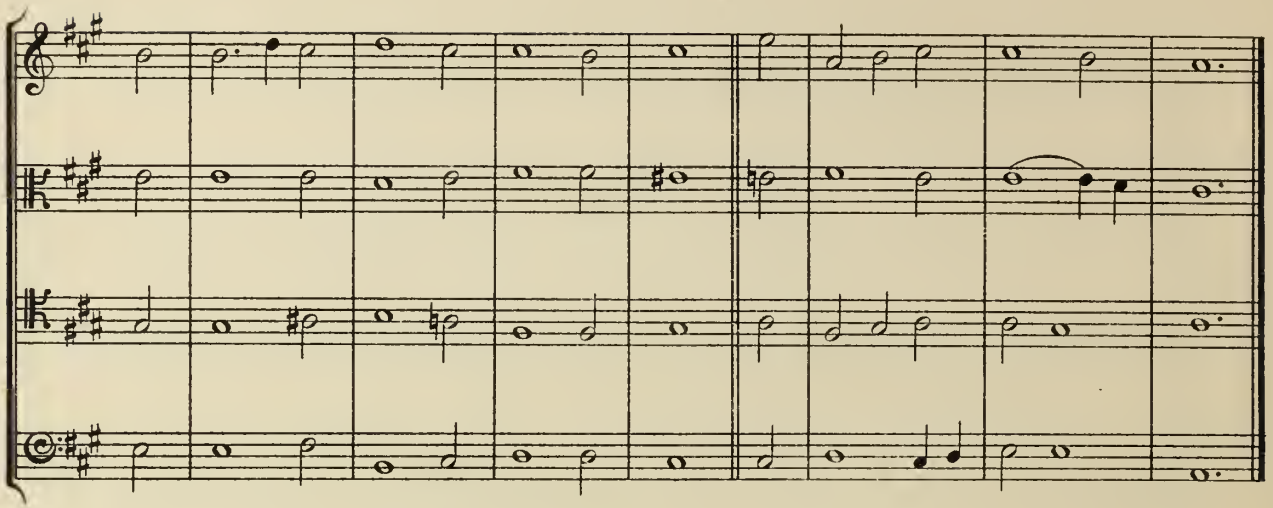
37.



Croft.

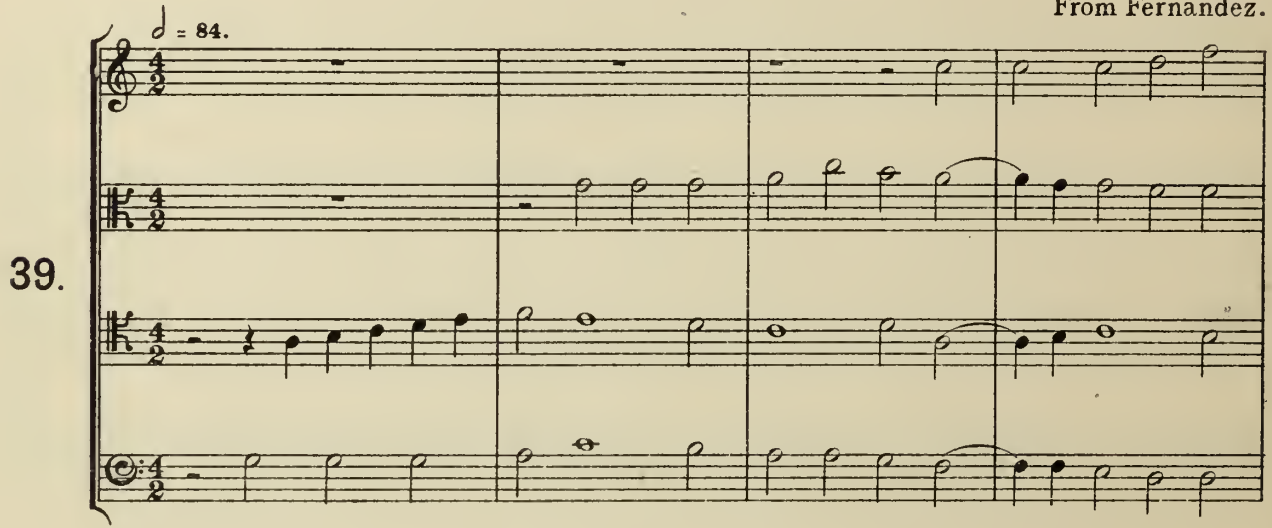
38.

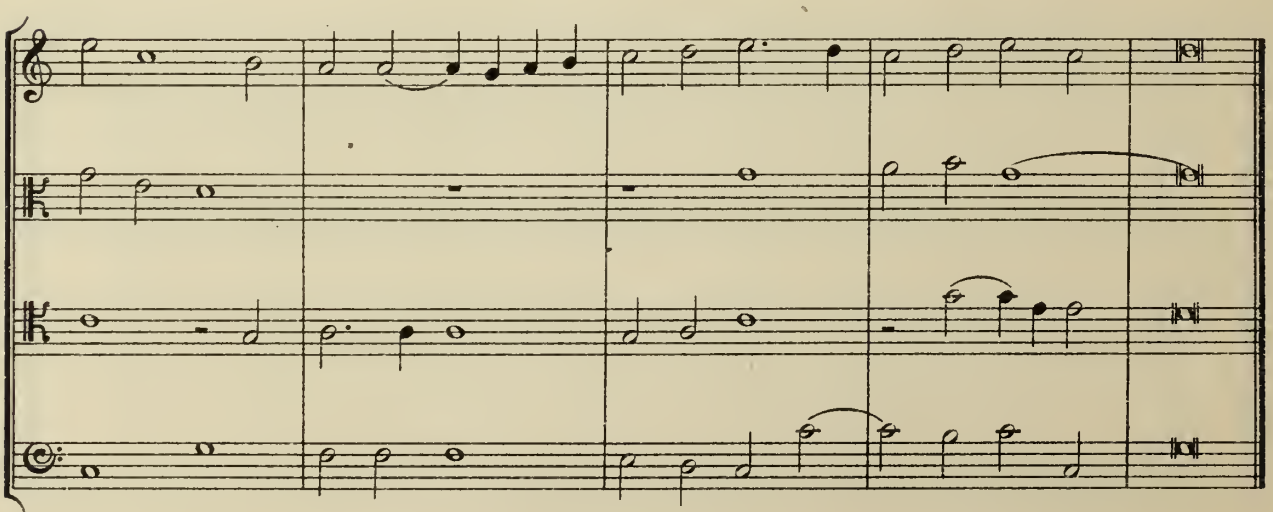




From Fernandez.

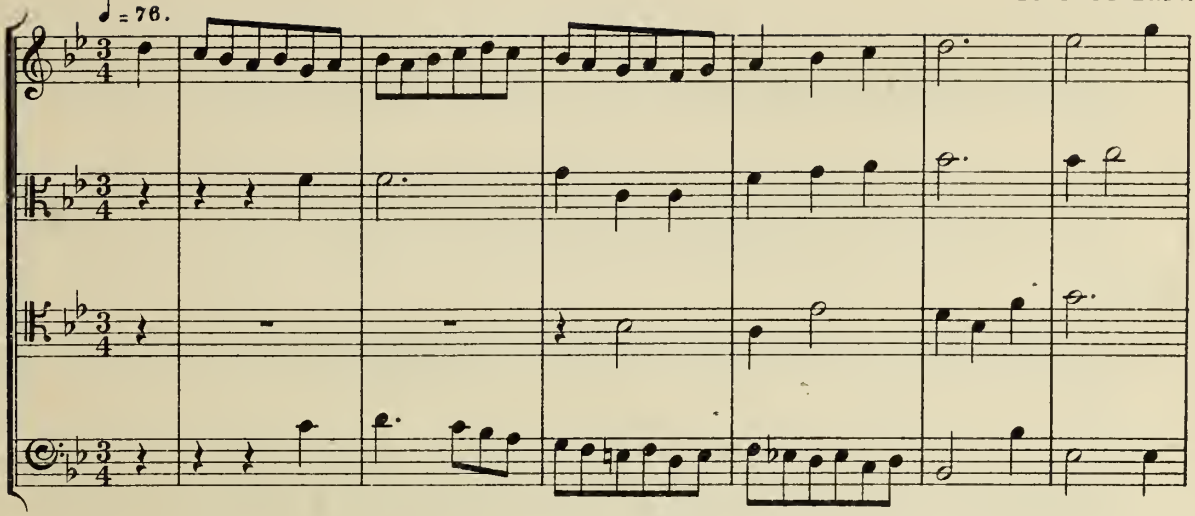
39.





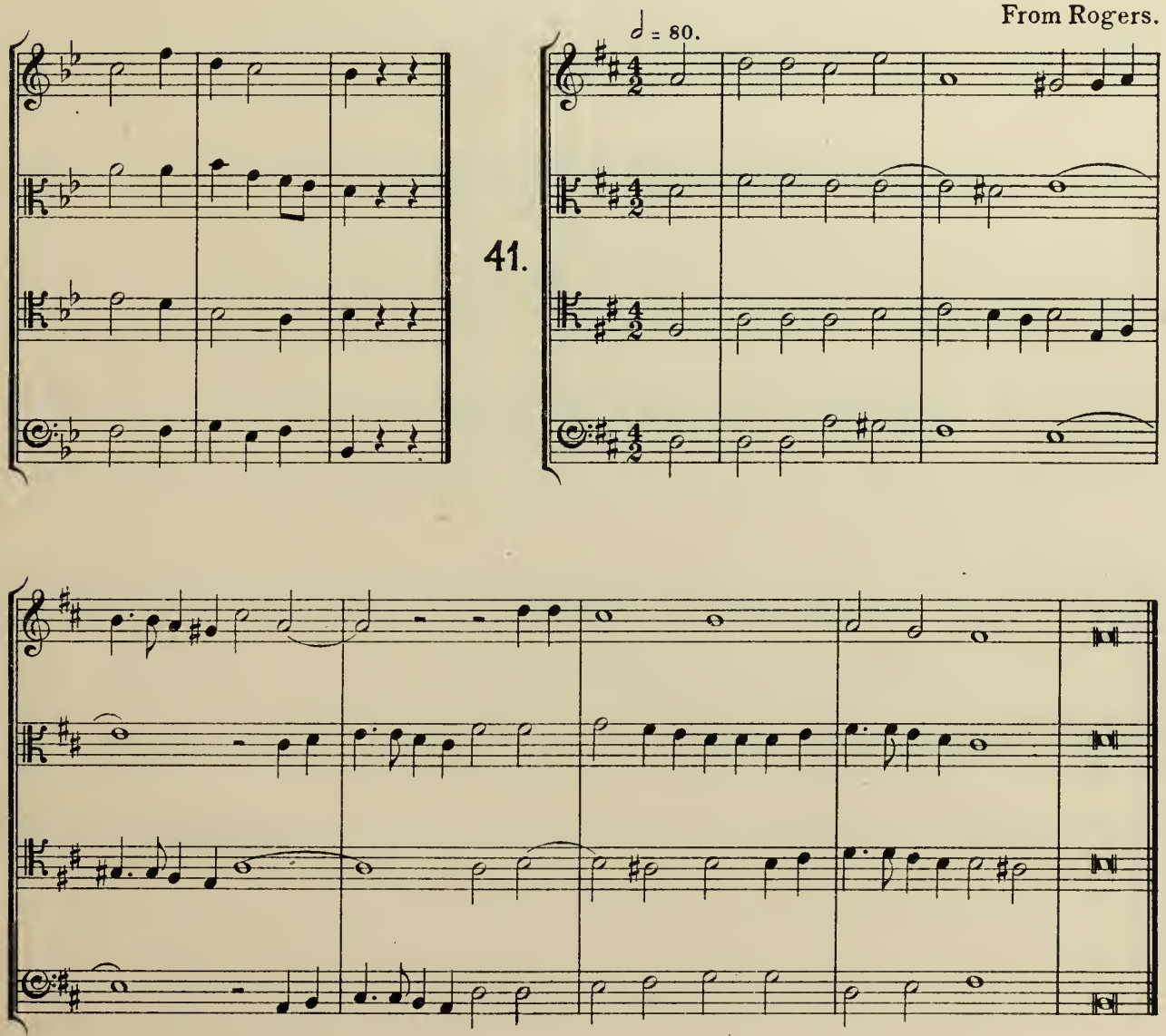
From Mozart.

40.



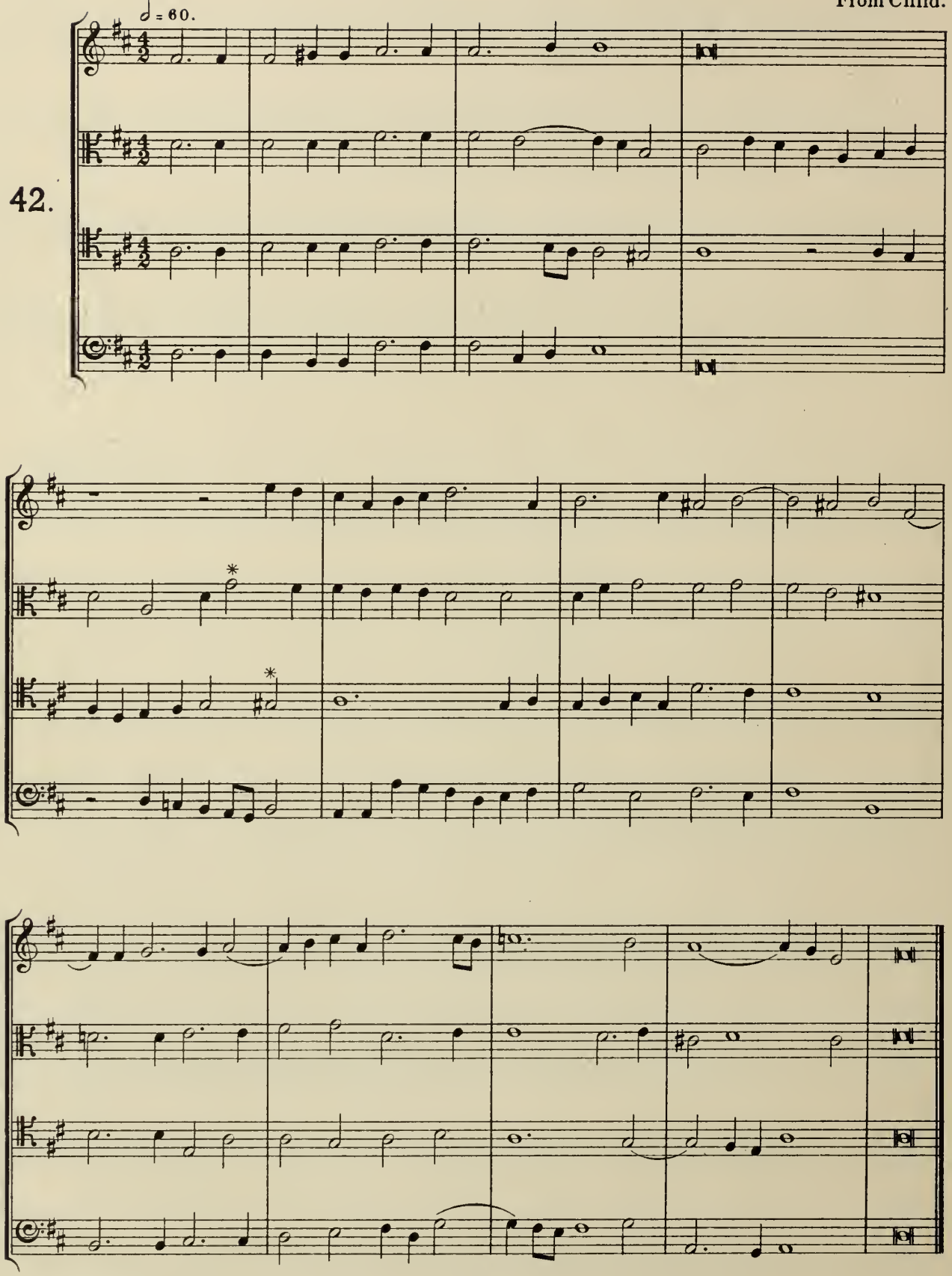
From Rogers.

41.



From Child.

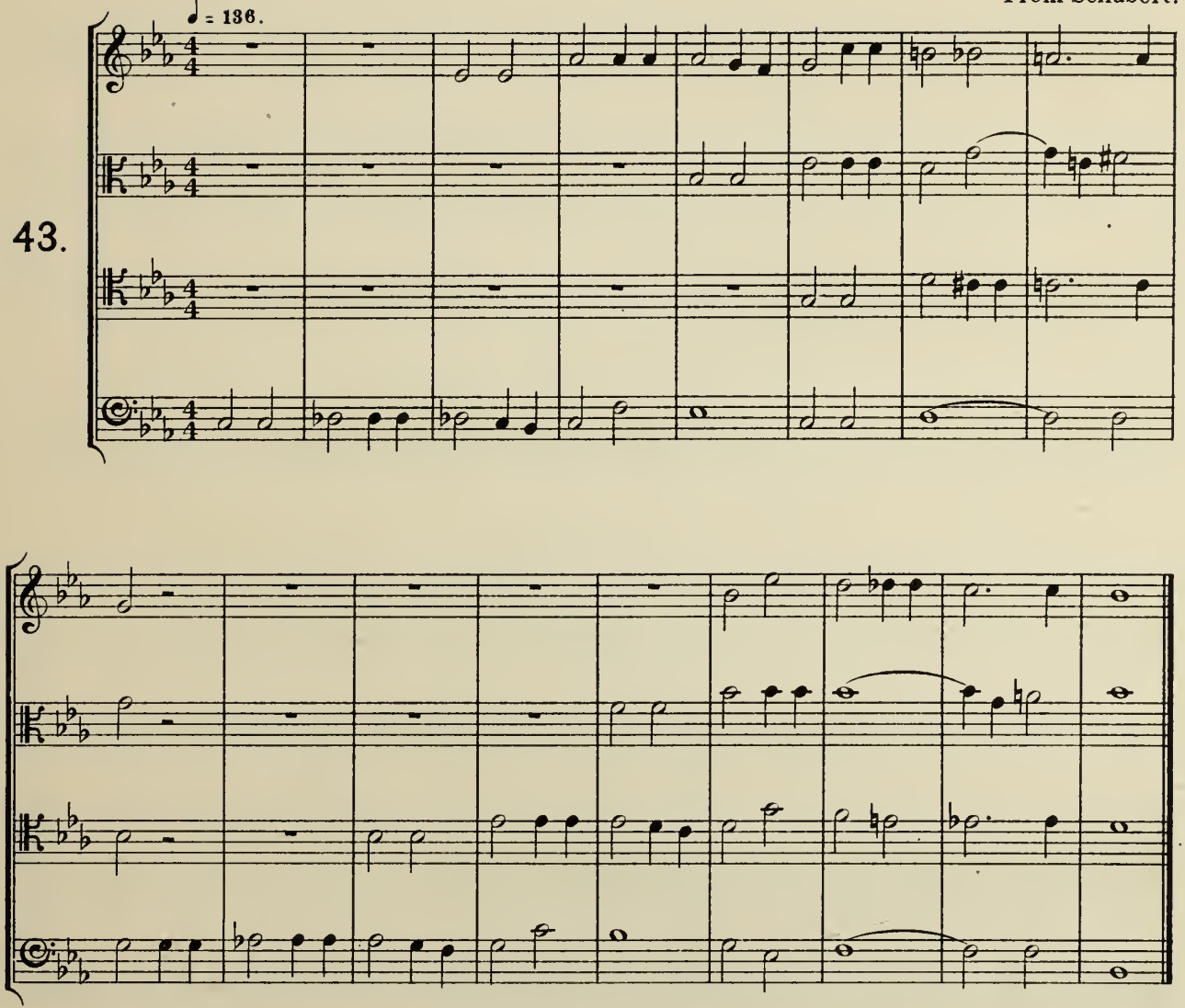
42.



* As in the original.

From Schubert.

43.



From Batten.

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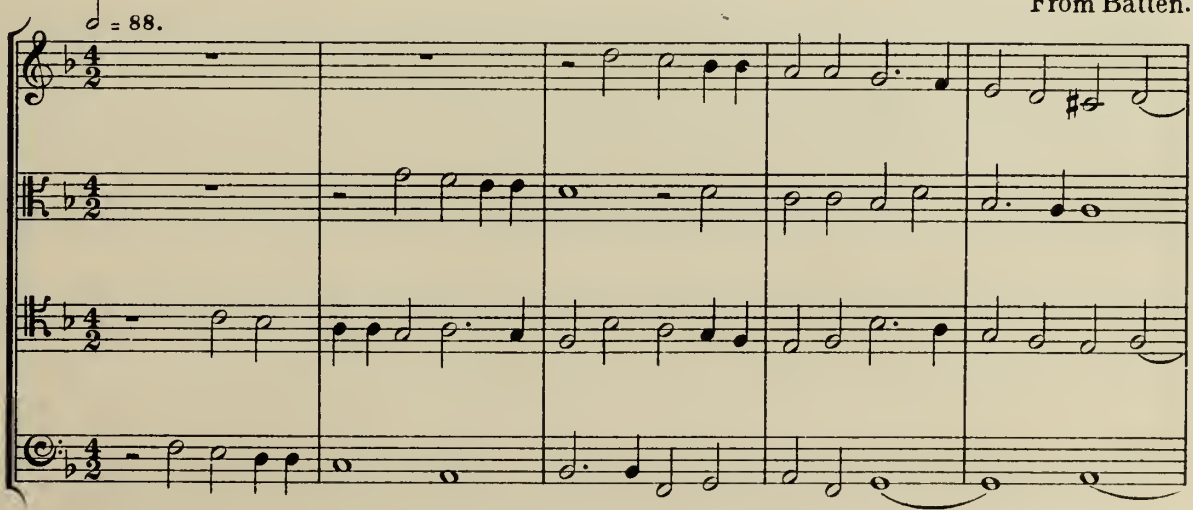
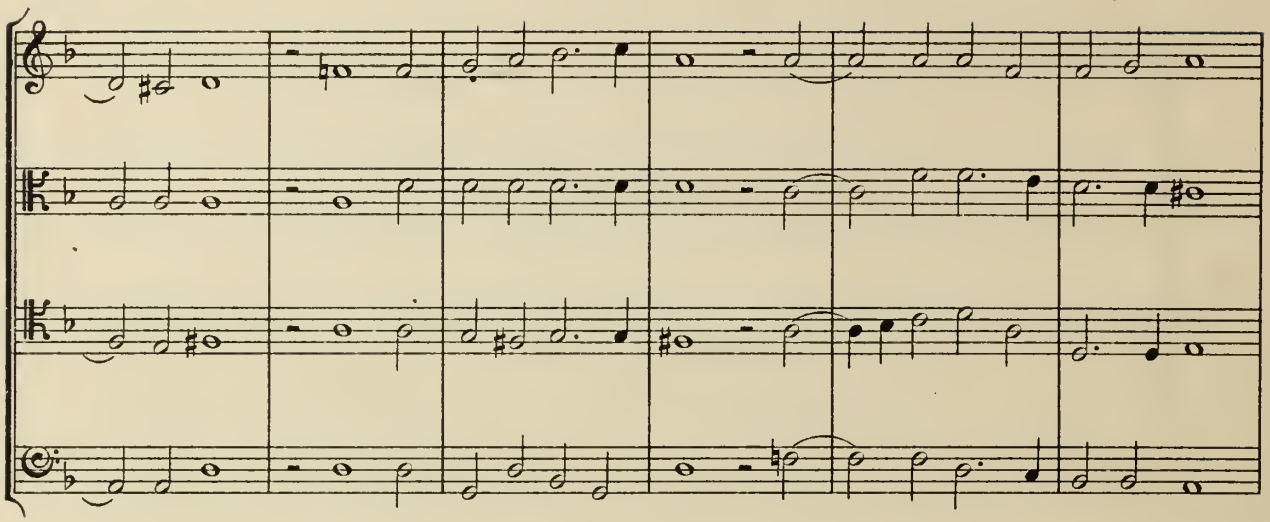
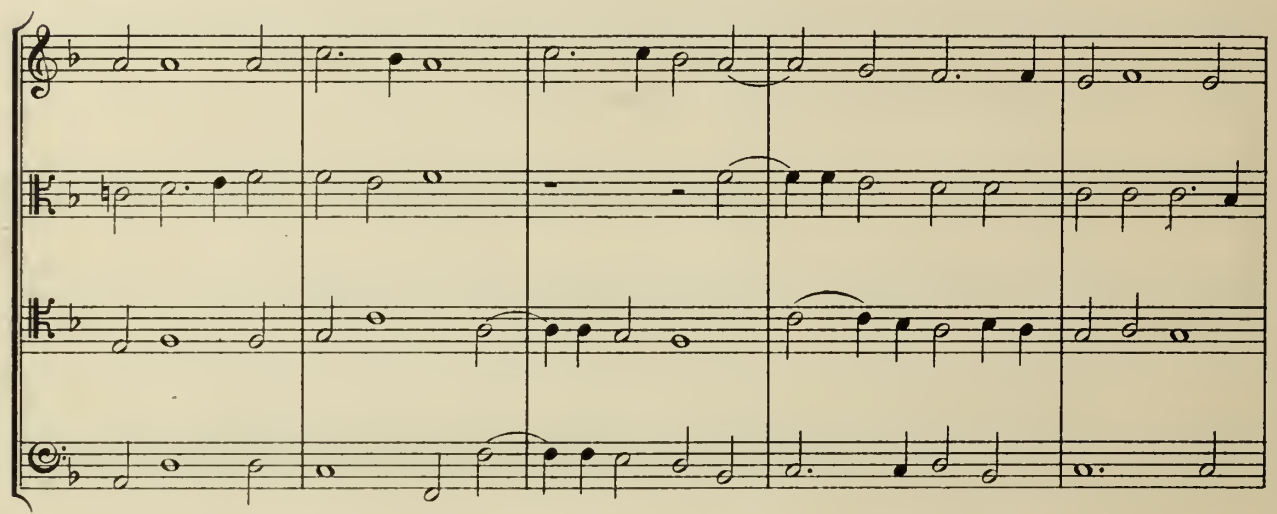
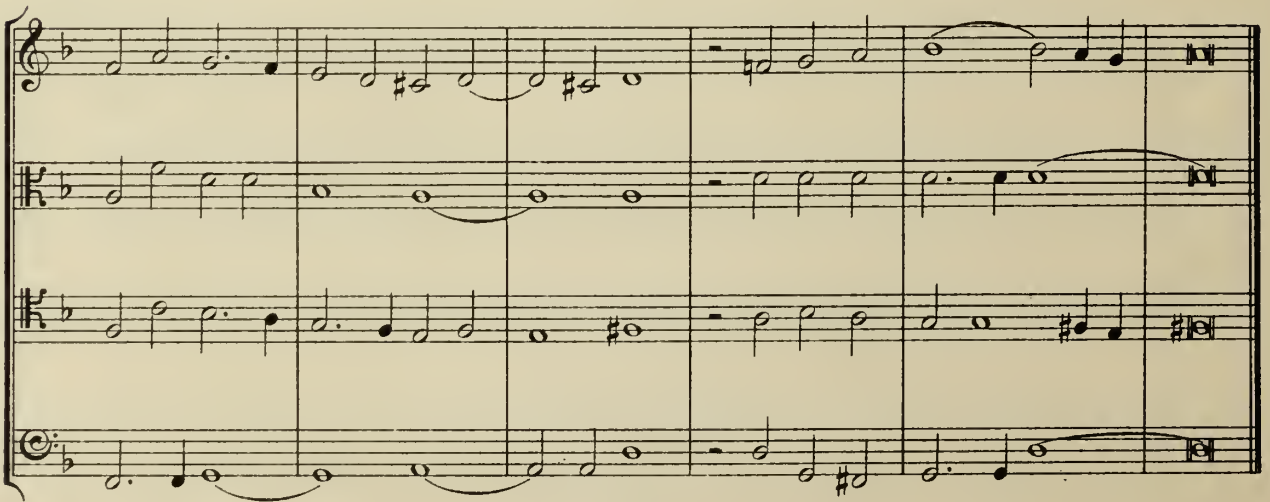


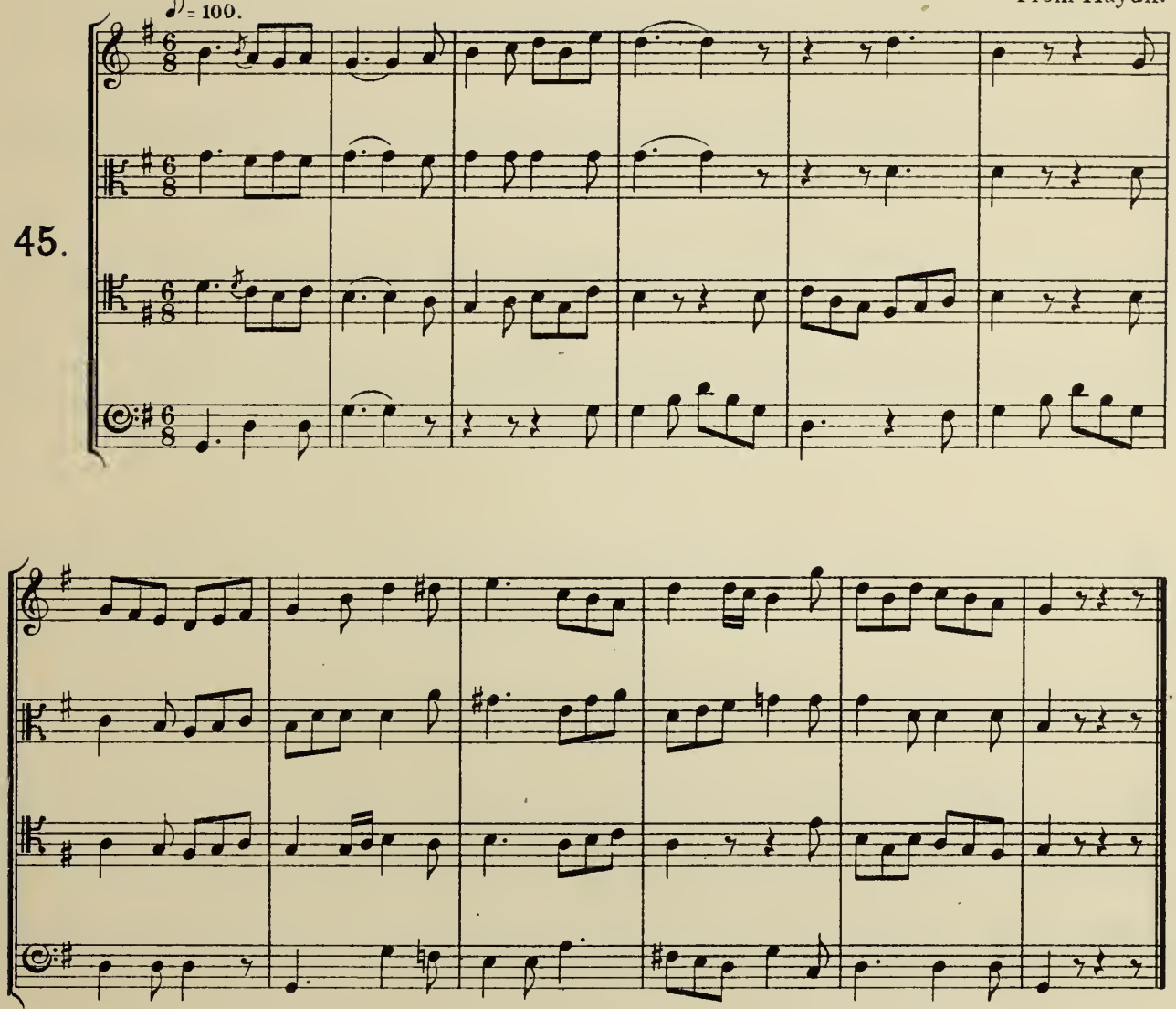






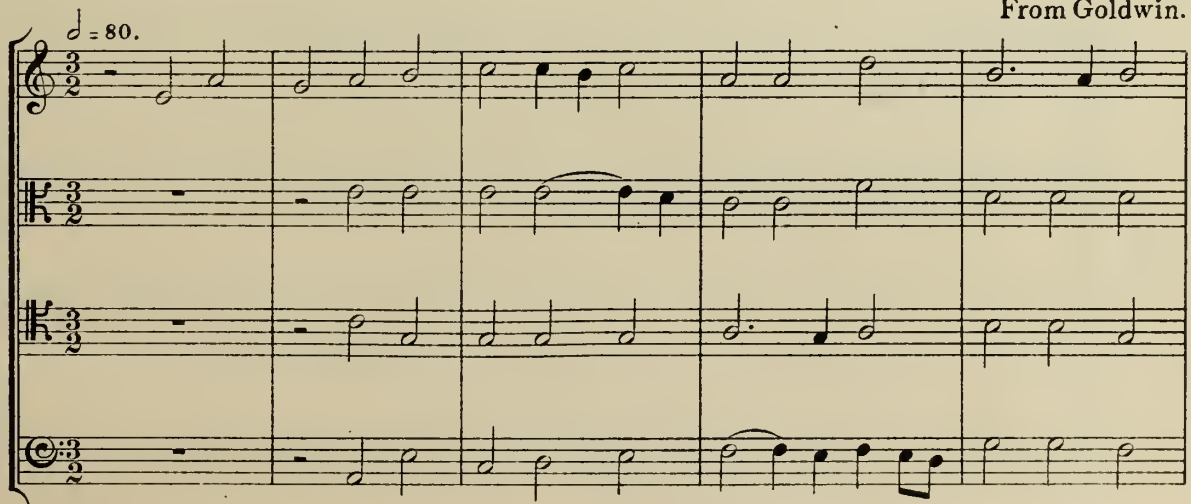
From Haydn.

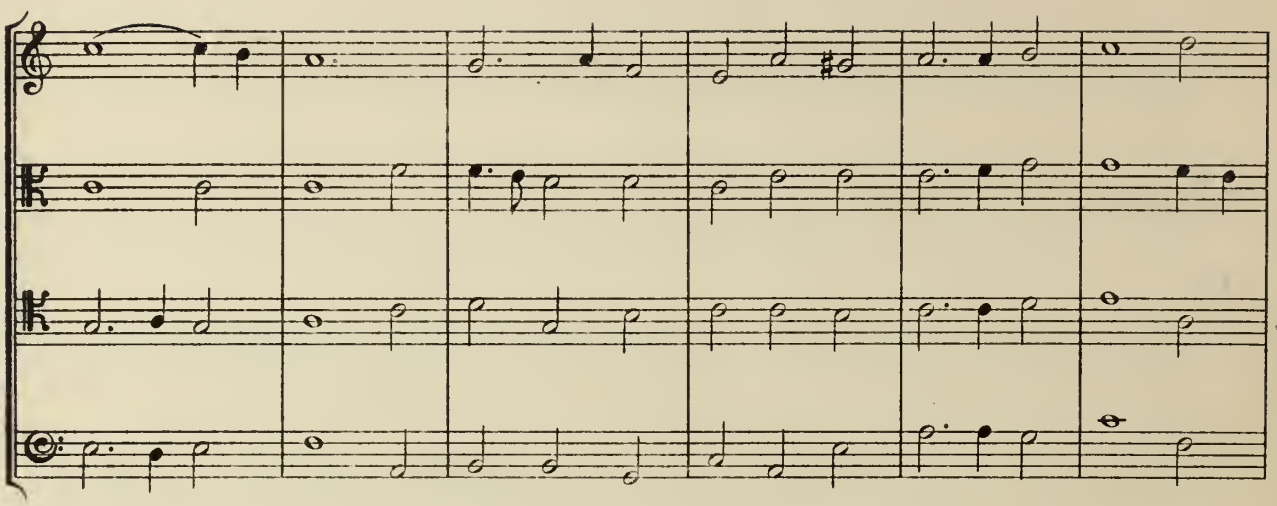
45.

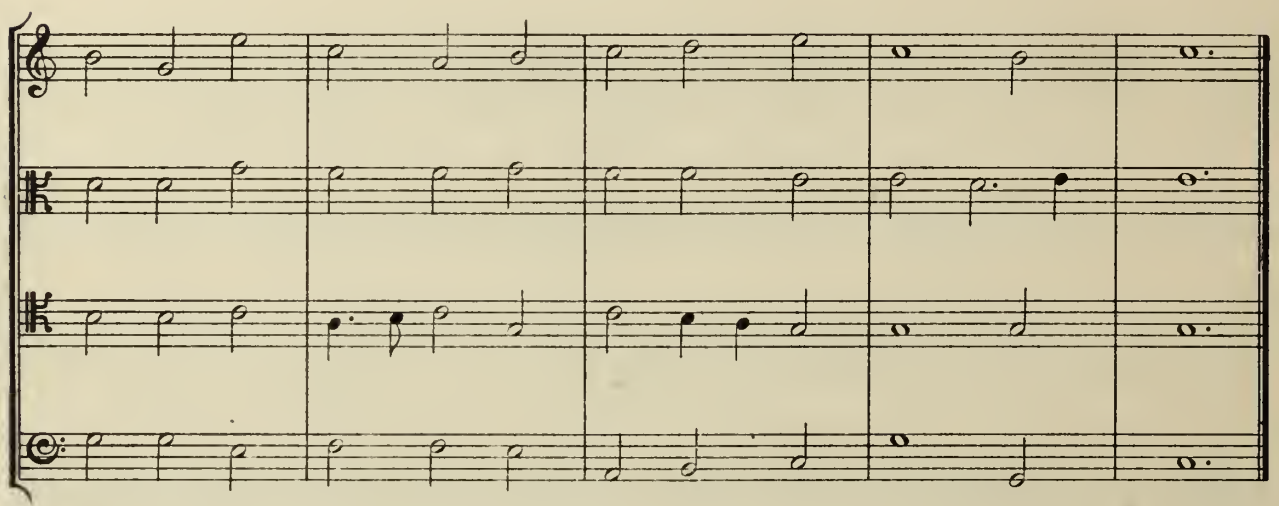


From Goldwin.

46.

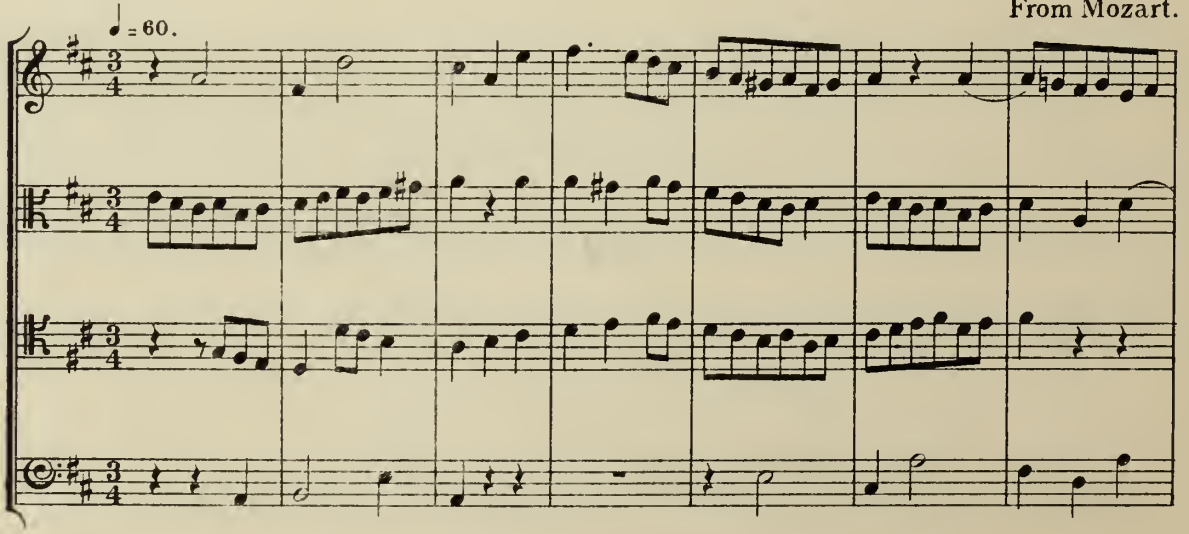


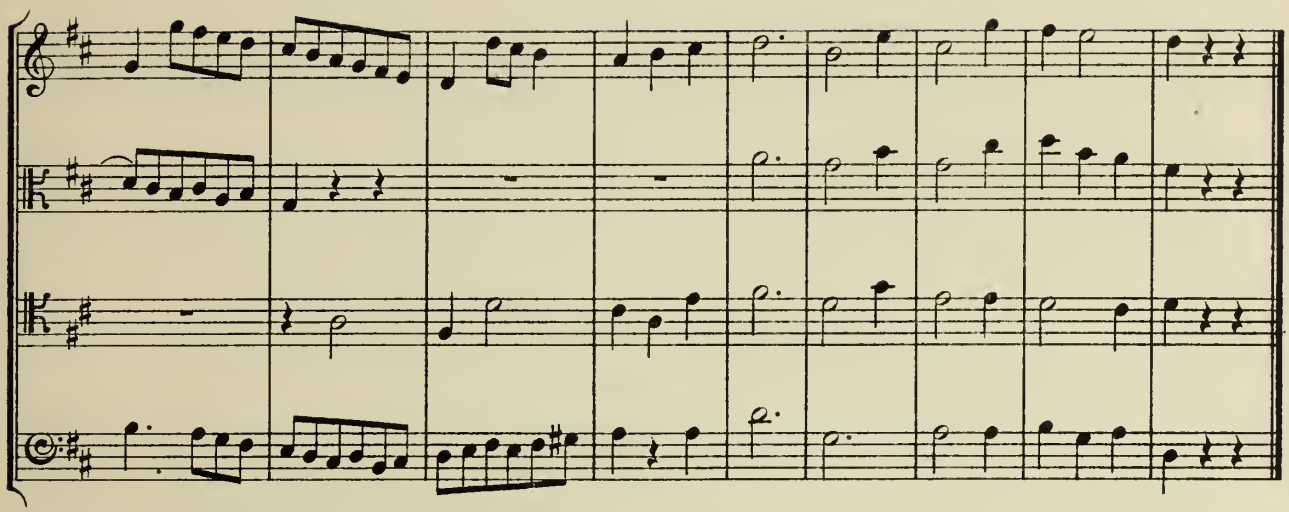




From Mozart.

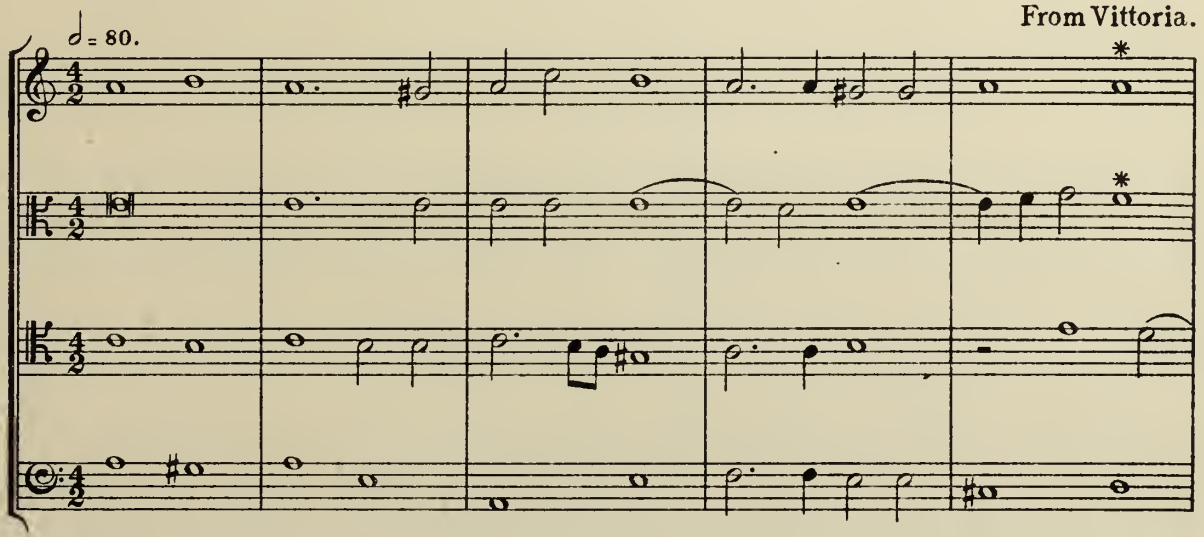
47.

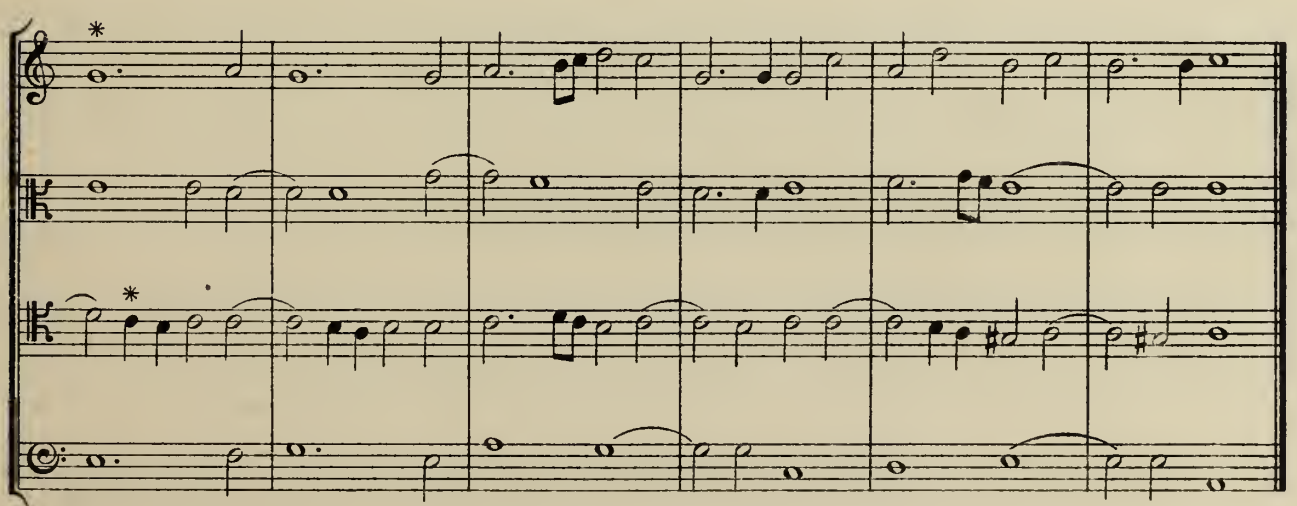




From Vittoria.

48.

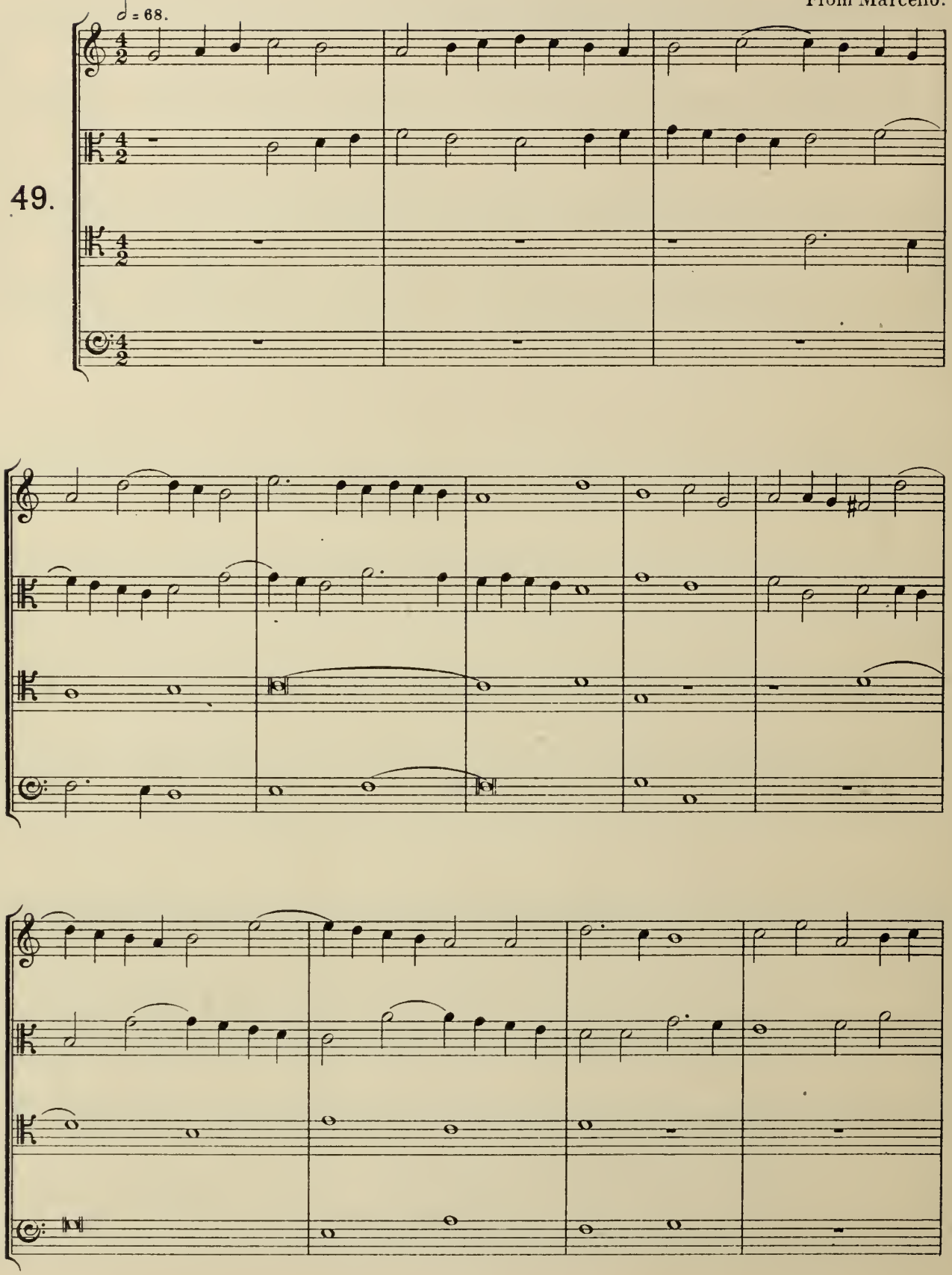


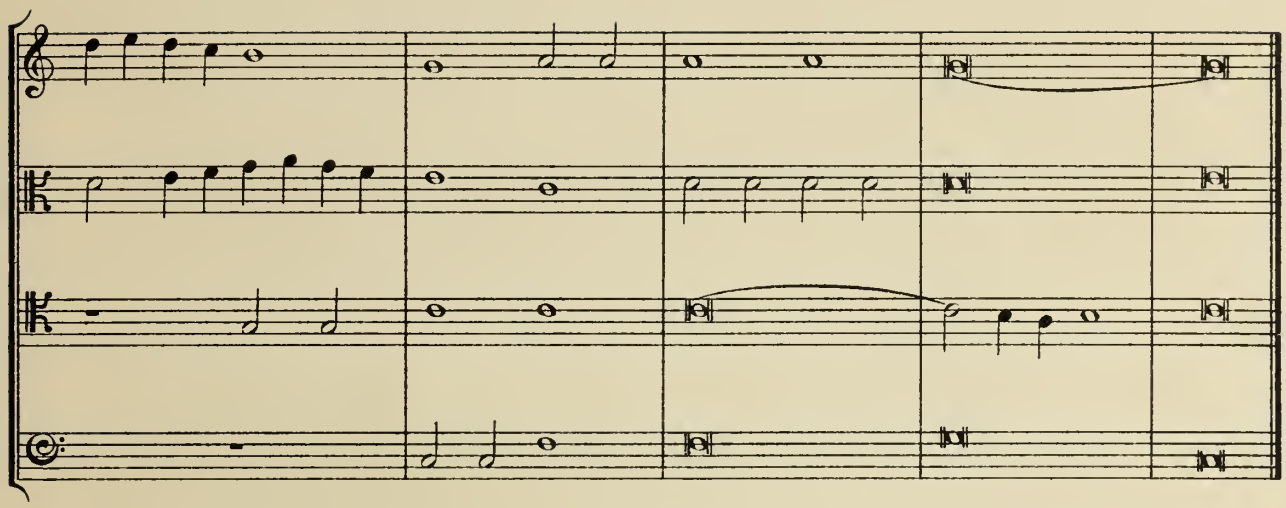


* As in the original.

From Marcello.

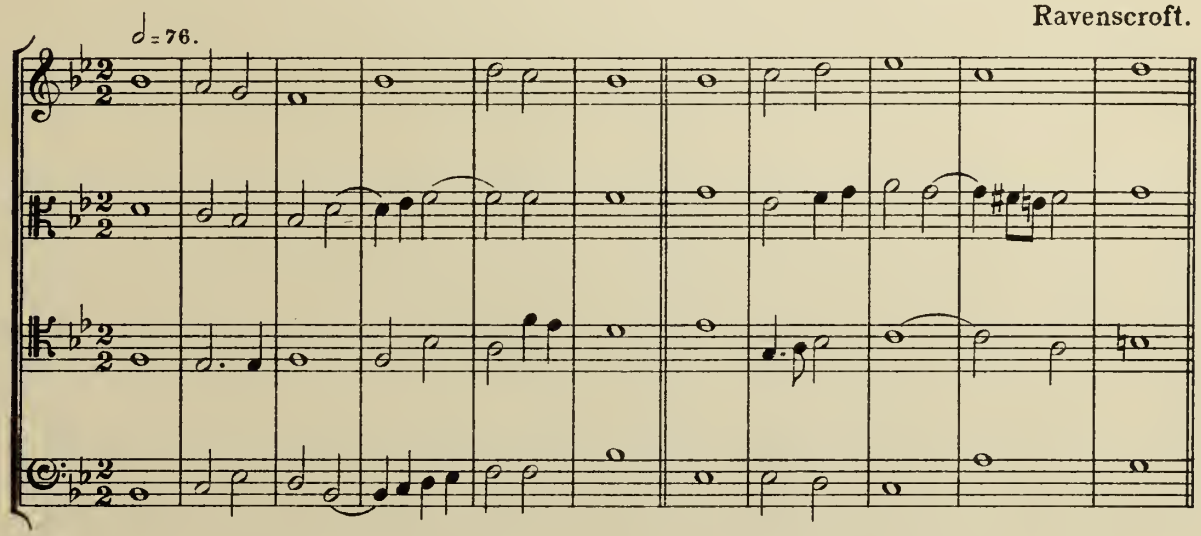
49.

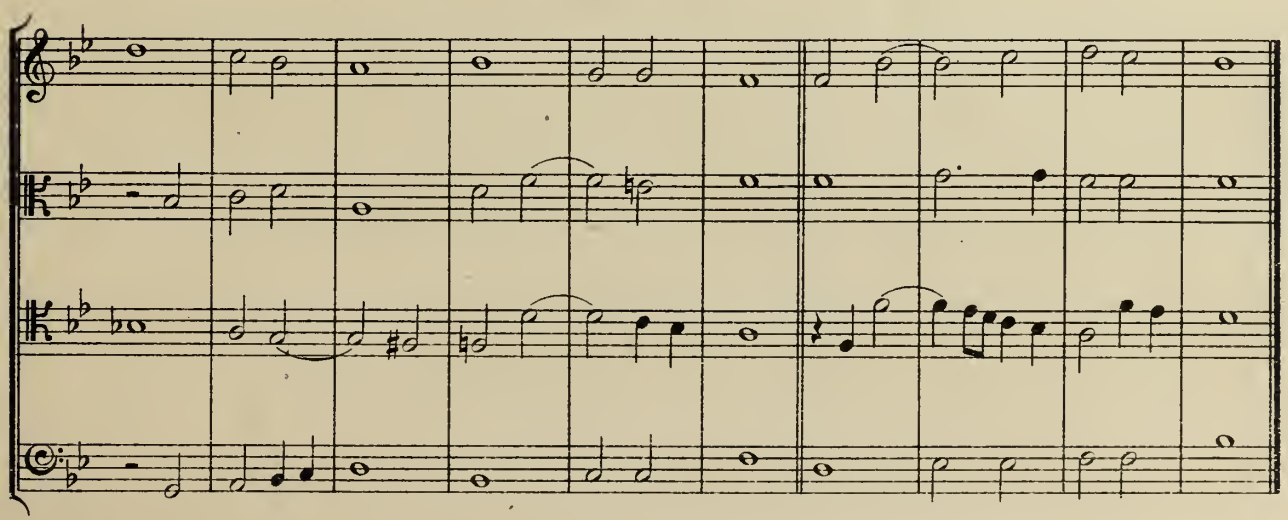




Ravenscroft.

50.





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A COURSE OF HARMONY

BY

FREDERICK BRIDGE, Mus. D., Oxon

(GRESHAM PROFESSOR OF MUSIC)

AND

FRANK J. SAWYER, Mus. D., Oxon.

(PROFESSOR OF SIGHT SINGING, ROYAL COLLEGE OF MUSIC).

This book is the outcome of a request made to Sir Frederick Bridge by the Council of the Royal College of Music—he being the Professor responsible for the teaching of Harmony and Counterpoint in that Institution—that he should prepare a manual of harmony for use in the College. Sir Frederick subsequently enlisted the aid of his pupil and former assistant at Westminster Abbey, Dr. F. J. Sawyer, in the preparation of the work, and the result is a somewhat unusual occurrence in a treatise on harmony, a joint-authorship production.

The authors have so planned their manual as to furnish students with a course of *practical* instruction. Moreover, and happily for the pupil, theoretic deductions are free from all philosophical or acoustical arguments.

The book has the further advantage of advancing no new theory, as it is based on existing systems. What *could* be better than building on the corner-stones of Goss and Macfarren.

Sir Frederick Bridge and his coadjutor, Dr. Sawyer, hold the commendably wise belief that "the teaching of harmony should not be a purely mechanical and mathematical process." Alas! that it should so often degenerate into a matter of mere "dry bones." Therefore, they have aimed at obtaining higher and more artistic results—viz., the "creation" of harmony by the student—in fact, thorough art, not merely thorough-bass.

One special feature towards the attainment of this end is that from the very outset of his study-course the pupil has to consider the formation of his bass. Who will deny the importance of this feature in the thorough equipment of the student of harmony?

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